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## The World of Music

CONTENTS FOR DECEMBER, 1920

The Forty-recond Ainsual Meeting of the Munic Tsuchers National Association will be held in Clinico, December 1, and the state of the Munic Tsuchers National Association will be held in Clinico, December 2, and the last the Last National National

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for it safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publication of the publica

Single copy, Price 25 cents.

Mias May Petitiean, of London long an ethnisatic browned and the long live we quote the following from a clipping from the London Daily Mail, sent us by Miss

Petitjean:

"He played Chopin, Liszt, Bach and a Russian group, and was acclaimed as a giant among planists still. His fingers have the atrought of steel. He are the strength of steel. He are the strength of the steel of the strength of the steel of the strength of the steel of the strength of the str

"The Etude" learns with regret of "the blude" learns with regret of the death, in October, of its well-known vocal contributor, John Dennis Meehan, one of the most noted of present-day tenchers. His most famous pupil was Evan Williams.

Harsh Chords in the bussel.

Rubinstein, Master of Tone

Aubertise Woodword Moore 801

Environment and the Child's Life

J. Daloroze 802

w. Gest. 802 William F, Sudds, one of the mest popular composers of works for reed organ, arrangements for choirs, etc., died on September of the second of William F. Sudds, one of the most The Ten Toned Scale... E. Get 802
The Harmonious Blacksmith H. E. Zimmerman 802
March of the Little Wood, A. Filteley 816
March of the Little Wood, A. Johnson 817

great Australian triumphs, and has appear in San Francisco with pronounced success.

Minc. Cecile Chaminande, the famous French composer, devoted her time during the war exclusively to war objects. Among other things she was in charge of the Red Cross work at a noted hospital. Now she has appeared as a planist again in London with

The Jenny Lind Centenny held at Carnege Hall, in New York, had Freida Hemmington Transparent of Transparent Hall Representation in the Indian Hall Representation in the Indian Hall Representation in the Indian Hall Representation in Philadelphia at the Massical Funding way as west be delightfully unique evice-bardton in Philadelphia at the Massical Funding Wash and Hall Representation of the actual Funding Hall Representation of the American Hall Representation of the Indian Ha

The great sensation of the Twenty-The great sensation of the Twenty-fourth Maine Musical Feedfival, under the direction of William B. Chapman, proved to be the appearance of Percy Grainger as the solo pianist. The reception given to Mr. Grainger is said to have been one of the greatest in his career.

Mignon Nevada, daughter of the famous prima donna of other days. Emma Nevada, is reported to have an even more beautiful voice than her mother. She has recently heen engaged for leading rôles at the Opera Comique in Paris.

Enter the Japanese impressario. K. amamoto, of Tokio, Director of the Imcrial Theater, has been in America looking or novelties in music for exportation to the

The City of Dresden has just set nside the sum of 30,000 marks for the performance of Mahler's great Symphony of 1,000. At the present rate of exchange 30,000 marks could be secured for about \$500.

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The Fortune Gallo Season of Grand The Fortuse Gallo Scasson of Grane Opera at popular prices at the Manhatta Opera llouse in New York is said to haveen a great success. The San Carlo Company, according to report, took in \$140,000 in four weeks.

Schma Kronold, director of the Catholic Oratorio Society of New York and an opera slager of distinction, dled at the St. Francis Hospital in New York on October 9th. She sang the leading roles in the first American performances of Cavalleria Rusticana and I Pagliacot.

Hamilton Barty, the noted British Marity of the State of Lordon, puts in a piece for lower rates on the railreade for traveling lower rates on the railreade for traveling must make his reputation in the "growinees," and the state of the st

British Bands Blew Beautiful Bransy Blasts Bringing Bravos at a recent festival in London. in which 5,000 bandsmen participated. by a band of miners from Yorkshire. The prize composition was Wagner's Tannhäuser, Oh, Hymn of Hate, Where Art Thou!

PAGE Voice Department .....

"Dante and Beatrice," a new opera by an English composer, Stephen R. Philipot, is reported to have been a great success with the Carl Rosa Opera Company in England.

Dr. Hollis F. Dann has resinced his position as Professor of Music of Cornell Unitarian State of Cornell Unitarian State of Cornell Unitarian State of Cornell Unitarian State of Position and Professor of Music of Cornell Unitarian State of Position Cornell Unitarian State of Cornell Unitarian State of Cornell Unitarian State of Control Unitari

A report from Loudon states that an Indian Chief, named Caupollean, has been secured as a bartione for the Metro-politan Opera House. His voice is said to be extremely rich.

"Fer Sizilianner;" an opera by Dr. Hugo Leichtentritt, has been produced with success in Freiburg, Baden. The interesting part of this piece of news is that the composer was a student at Harvard and received an important part of his musical education

The marriage is annonneed of the amous soprano, Rosa Raisa, and the barrione, Glacomo Elmini, of the Chicago Opera Company, Many regard Mme. Raisa as the foremost living dramatic soprano.

Max Brevel, one of the most noted of German composers, the control of German composers, died in Berlin on Getober 2d. Bruch had been ill fire some time, owing the control of the control Harsh Chords in the Bass. E. H. Pierce S00
Rubinstein, Master of Tone
S56
Rubinstein, Master of Tone

Carlo Buonamici, the noted planist and Carlo Buonamici, the noted planist and teacher, died in Boston on September 39th. He was born in Florence, Italy, in 1875, and was the son of a noted pianist, Guiseppe Buonamici. He was a pupil of Van Zeyl, of the Royal School of Music at Wirzburg, In W. A. Johnson S17

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DECEMBER, 1920

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VOL. XXXVIII, No. 12

## Joy to the World

CHRISTMAS time is always a pleasure to those who have to do with the making of The ETUDE. Not merely in our little family of three hundred and more, working at the home of THE ETUDE, but to the thousands and thousands of fine friends who for nearly four decades have added to our Christmas happiness by the fine spirit of good cheer which we read between the lines of their welcome letters. Sometimes we think that this publishing business is different from any other in the world. There seems something far more intimate than ink and paper in the splendid bond that exists between you and us.

It took some mighty stiff optimism to keep one's spirits up during the black years of the war. We knew the great

power of music at that time, and we felt inspired by the fine letters received, to go on and on inspiring others to use music to "key up" the great cause. We shall never forget the support and enthusiasm of our friends at that time.

A visitor from England asked recently: "How did THE ETUDE acquire its great circle of subscribers?" We answered: "By helpfulness and friendship." We have tried for years to make each issue of our journal so attractive, so inspiring, so practical and so helpful that our ETUDE enthusiasts would continue doing what they have always done-continually bringing in new friends. That is the only secret. Our sincere hope is that for many, many decades to come the spirit of THE ETUDE-the sincere desire, above all mercenary thought, to advance the cause of musical education by helping the individual teachers, students

and music lovers, to progress along the most sensible and progressive lines-will always be the guiding inspiration of this publication and all its future editors.

We realize that this is a very intimate kind of an editorial but then we must remember that we have said that The Etude has a peculiarly different clientele. We are glad to have this friendly meeting. Our representatives when they go about the country always come home enthusiastic over the cordial welcomes they have received from ETUDE friends everywhere.

Surely joy has come to the world this Christmastide with the subsiding of the tornado of hate, malice, horror and crime that war blasts through the world. If we lost our faith in things for a moment during the last six years let us now bargain again to build up those wholesome and beautiful relations which the Master sought to bring to the world. What better time could we begin than at Christmas time.

## The Day of Justice

YES, the teachers are getting a little more income, but how insignificant it is in comparison with what they give! THE ETUDE has taken pride in the fact that for many years it has spared no time or effort in its campaign to educate the musical public for the need of more liberal terms for worthy teachers. This, in our minds, is most needed in the case of the "average" music teacher-not the specialist in the great metropolis or in the great school who by right receives a premium for his services, because there will never be enough great specialists to supply the demand for those who will have nothing but the so-called "teacher at the top."

A recent visitor to The ETUDE office was the manager of

a large school for girls in the South. He was a thoroughly practical business man as well as an educator. Recently, the father of one of the young ladies attending the school wrote, informing its president that his daughter could not continue. The manager, knowing that the gentleman managed to keep fine automobile, wrote the father to this effect:

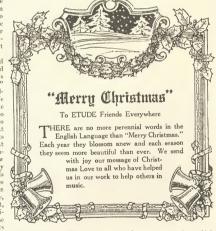
Dear Friend: Your daughter, a highly gifted and capable girl, one of the most promising in our institution, informs us that you have decided to have her discontinue after this year. She has only one more year to go to finish her course here. We have appreciated your confidential note telling us that your business reverses make this necessary, but is it really necessary to cut down in this direction? I know you well enough to

point out a comparison which seems to me appropriate. You have an automobile which you told me cost \$3,600.00. An automobile is a fine thing to have. It increases a man's efficiency and puts a lot of pleasure into his life. But your automobile cannot cost you less than \$100.00 a month for upkeep. Every day you own it the machine is decreasing in value.

Your daughter's education, on the other hand, costs you \$600.00 a year, or half as much as the automobile. She is an investment which will increase in value every year. Does it not seem to you that the better investment at this time is education?

Not until the business men of the country take a sane, far-sighted, common-sense view of education as an investment (not as a charge, as many view it now) will teachers get what

ALBERT STATE OF THE STATE OF TH



A year of so ago one of The Etude readers sent in a copy of a license issued by the City of Los Angeles to music teachers in that city. We could hardly believe our eyes. Were musicians to be licensed like fish peddlers or pawnbrokers? Here is a copy of the license issued:



A recent number of the Pacific Coast Review (San Francisco) contains an editorial upon the introduction of the license plan in that city. The editor of that paper feels that the license is a very good thing, as it makes the musician feel that his profession is part of the tax-paying population of the city. There the tax is regulated in the following manner: Anyone with an income of \$8,000 a year or less pays \$8.00; thence up to \$6,000 a year, \$6.00. The editor then explains that the existence of this license is due to the fact that the City of San Francisco sustained great losses in revenue when Prohibition stepped in.

If this license grants any worth while protection to the teacher or serves to establish his worthiness to practice his profession, as the bar examination does to the lawyer, we can see the advantage. However, the privilege of paying the state or the city two or three dollars a year just because another body of citizens have foregone their highballs is hardly a just reason for shouldering the burden upon music and music-teachers.

We cannot for the life of us see how a license of this kind really benefits the teacher, and we would be glad to have our California friends explain it to us. Again, it seems a pity that musicians should be singled out to pay the perally for prohibition, unless it is for the reason that musicians will gain more income by the introduction of prohibition. We honestly feel that prohibition is constantly creating a larger and larger demand for more music and better music. But why transfer the license from the barroom to music?

Put sunshine into the lives of others or you will never have any in your own. Put music into the lives of others or you will never have any real music in your own.

#### The Musical Renaissance in Spain

Spain, while not undisturbed as yet by the great war, was in a peculiar position regarding music. The musical workers of Catalonia have for years shown a most interesting development. Their composers, particularly of intricate choral works, have produced compositions which indicate a notable Renaissance. Mr. Kurt Schindler, whose initiative is responsible for bringing much of this excellent music to America, feels that the condition in Spain is more hopeful than in any other country striving to produce music of its kind. All over the country the works of native composers are being promoted, and we may be sure that in years to come the world will have treasures from this old-world land which may be known as the Spanish School of the Twentieth Century. Unfortunately, apart from the few works of Albenez, Granados and others, this music is not of the character that will become widely known in a very short time.

#### Make It Concise

The music teacher should remember that this is the age of directness. Make your lessons concise. Come right to the point. Some teachers think that they gain interest by approaching subjects indirectly. There never was a greater mistake. Children are bored by such a proceeding. They want the facts, and they want them in the most palatable and direct manner in which they can be served. Yet the musical training of the child must not be skimped. One of the reasons why a great deal of the musical education of the young in America is poor is that the teacher, produced no by mistaken parents, jumps from grade to grade before the child has a chance to get his feet firmly fixed on the ground. Remember the warning of Epicteux.

"Practice yourself, for heaven's sake, in little things and then proceed to greater."

Train your will. Immanuel Kant, the great philosopher, despite a fruil body, boasted that his servant had never called him twice in the mornings during thirty years. He always arose instantly. In music there are immunerable disagreeable things that can only be overcome by "waitl energy he."

### Luck and Music

Or course you do not believe in luck as the basis of success in music? Neither do we; that is, altogether. Luck does have a part, of course, but it usually enters to escort only those who have worked hard to prepare themselves to ascend the ladder of success.

Many of the greatest performers attribute their success to some fortunate incident, when, as a matter of fact, their fortune was in being ready when the opportunity came. Tetrazzini, for instance, happened to be in the audience one evening, after many years of waiting a-dreaming, when the soprano of the opera company was taken suddenly ill. This gave Tetrazzini her chance, and she made the best of it. Harold Bauer, who had trained himself to become a violin virtuoso, was forced to become an accompanist on a tour through Russia. The pianist of the party was taken ill and Bauer (who had previously played second piano parts to Paderewski, when the older virtuoso was practicing, and thus was virtually a pupil of Paderewski) had built up a repertoire all his own. He went on as the solo pianist, and made a bigger hit than the man of larger reputation. It is said that G. Campanari, the great baritone, was playing as a 'cellist in the opera orchestra when some singer was indisposed, and he thus got his chance to make a great name for himself.

There are dozens of such instances which we might quote, but remember that it is not luck that did the trick in itself, but rather the fact that the artist had worked for years to prepare himself. Luck provides the opportunity, but it does not provide the preparation.

Too late at forty-five! Too late? Think of Julius Caesar. At that age anyone could have proved that his vehole previous life had been the opposite of what that of a general should have been. Yet he became one of the great generals of history. You may never be a great virtuoso but three are countless things in music in which you may be successful after forty-five if you will only go after them hard enough.

## A Christmas Blessing

Rev. J. H. Jowett, M. A.

May Xmas be with thee all the year round! May its music sing on in thy soul! May its flowers bloom on in thy

May the Xmas bells hush all our discords. Impart unto unto the spirit of self-forgetfulness, and may we find a holy delight in other people's triumphs. Grant that the sacred light of Xmastide may shine throughout the year. Amen.

THE ETUDE

## DECEMBER 1920

# Se

## Self-Study in the Art of Singing

An Interview with the Distinguished Diva

Mme. AMELITA GALLI-CURCI

Secured Expressly for THE ETUDE



[Editor's Note: No success in the recent history of the Art has equalled that of Mme. Amelita Gallicurci in its apparent suddenness or in its Drillance. One moment she was "unknown" in America and the next she was heralded as "the only successor of Mme. Patti;" "the wonder voice of the new century," etc., etc., Naturally the public was only too anxious

"Just what influence heredity may have upon the musical art and upon musicians has, of course, been a much discussed question. In my own case, I was fortunate in having a father who, although engaged in another vocation, was a fine manteur musician. My grand-father was a conductor and my grandmother was an opera singer of distinction in Italy. Like myself, she was a coloratura soprano, and I can recollect with joy her voice and her method of singing. Even at the age of seventy-five her voice was wonder fully well preserved, because she always sang with the greatest ease and with none of the forced throat restrictions which make the work of so many singers insufferable.

where the summinated relication began at the age of five when I commenced to play the piano. Meanwhile I sam garound the house, and my grandmother used to say in good humor: "Keep it up, my dear; perhaps some day you may be a better singer than I am." My father, however, was more seriously interested in instrumental music, and desired that I should become a pianist. How fortunate for me. Otherwise, I should never have had that

timate for me. Unerwise, I shoun invertures a macquaintance with the art which gave me an acquaintance with the art which are believe could be a solution of the art which are the solution of the solution of

#### General Education

"My general education was very carefully guarded by my father, who sent me to the best schools in Milan, one of which was under the management of Germans, and it was there that I acquired my acquaintance with the German language. I was then sent to the Conservatorio, and graduated with a gold medal as a pianist. This won me some distinction in Italy and enabled me to tour as a pianist. I did not pretend to play the big, exhaustive works, but my programs were made up of such pieces as the Abeg of Schumann, studies by Scharwenka, impromptus of Chopin, the four scherzos of Chopin, the first ballade, the nocturnes (the fifth in the book was my favorite) and works of Bach. (Of course, I had been through the Wohltemperites Clavier.) In those days I was very frail, and I had aspired to develop my repertoire so that later I could include the great works for the piano requiring a more or less exhaustive technic of the bravura type.

"Once I went to hear Busoni and after the concert it came to me like a revealation. You can never be such a pianist as he. Your land and your physical strength will not permit it! I went home in more or less sadness, knowing that despite the success I had had in my piano playing, my decision was a wise one. Figirartively, I closed the lid of my piano upon my cacer as a pianist and decided to learn how to sing. The memory of my grand-mother's voice singing Bellini's Qui la Voce was still ringing in my ears with the lovely

to hear her in opera, recitals and through records, what she has been before the American public for four years and has become established by a long chain of triumphs, American musicians are anxious to know something of the preparations which made it possible for her to take the rank which she so splendidly deserves. She was born in Milan, Italy.

purity of tone that she possessed. Mascagni called upon us at that time, and I asked him to hear me sing. He did so, and threw up his hands, saying, 'Why in the world have you been wasting your time with piano playing when you have a natural voice like that? Such voices are born. Start to work at once to develop your voice.' Meanwhile, of course, I had heard a great deal of singing and a great deal of socalled voice teaching. I went to two teachers in Milan, but was so dissatisfied with what I heard from them and from their pupils that I was determined that it would be necessary for me to develop my own voice. Please do not take this as an inference that all vocal teachers are bad or are dispensable. My own case was peculiar. I had been saturated with musical traditions since my babyhood. I had had, in addition, a ve y fine musical training. Of course, without this I could not have attempted to do what I did in the way of self-training. Nevertheless, it is my firm conviction that unless the student of singing has in his brain and in his

soul those powers of judging for himself whether the

Received her general education at the Licon Allessandro Manzoni, Milan, and at the International Institute at Milan. Her musical education was received at the famous Milan Conservatory, where she was a pujil of Vincenzo Applani, graduating as a planist. Mme. Galli-Curci is a gifted linguist, speaking several languages with fluency.]

quality of a tone, the intonation (pitch), the shading, the purity and the resonance are what they should be to insure the highest artistic results, it will be next to impossible for him to secure these. This is what is meant by the phrase-'singers are born and not made. The power of discrimination, the judgment, etc., must he inherent. No teacher can possibly give them to a pupil, except in an artificial way. That, possibly, is the reason why so many students sing like parrots; because they have the power of mimicry, but nothing comes from within. The fine teacher can, of course, take a fine sense of tonal values, etc., and, provided the student has a really good natural voice, lead him to reveal to himself the ways in which he can use his voice to the best advantage. Add to this a fine musical training, and we have a singer. But no teacher can give to a voice that velvety smoothness, that liquid fluency, that bell-like clarity which the ear of the educated musician expects, and which the public at large demands, unless the student has the power of determining for himself what is good and what is bad.

### Four Years of Hard Training

"It was no easy matter to give up the gratifying success which attended my pianistic appearances to begin a long term of self-study, self-development. Yet I realized that it would hardly be possible for me to accomplish what I desired in less than four years. Therefore, worked daily for four years, drilling myself with the greatest care in scales, arpeggios and sustained tones. The colorature facility I seemed to possess naturally, to a certain extent; but I realized that only by hard and patient work would it be possible to have all my runs, trills, etc., so that they always would be smooth, articulate and free-that is, unrestricted-at any time. I studied the rôles in which I aspired to appear, and attended the opera faithfully to hear fine singing, as well as had singing.

"As the work went on it became more and more enjoyable. I felt that I was upon the right path, and that meant everything. If I had continued as a pianist I could never have been more than a mediocrity, and that I could not have tolerated.

"About this time came a crisis in my father's business; it became necessary for me to teach. Accordingly, I took a number of piano pupils and enjoyed that phase of my work very much indeed. I gave lessons for four years, and in my spare time worked with my voice, all by myself, with my friend, the piano. My guiting principles

"There must be as little consciousness of effort in the throat as possible.

"There must always be the Joy of Singing.
"Success is based upon sensation, whether it feels right to me in my mouth, in my throat, that I know, and nobody else can

"I remember that my grandmother, who



MME. AMELITA GALLI-CURCI

me to never force a single tone. I did not study exercises like those of Concone, Panofka, Bordogni, etc., because they seemed to me a waste of time, in my case. I did not require musical knowledge, but needed special drill. I knew where my weak spots were. What was the use of vocal studies which required me to do a lot of work and only occasionally touched those portions of my voice which needed special attention? Learning a repertoire was a great task in itself, and there was no time to waste upon anything I did not actually need. Because of the natural fluency I have mentioned, I devoted most of my time to slower exercises at first. What could be simpler



"These, of course, were sung in the most convenient range in my voice. The more rapid exercises I took from C to F above the treble staff.



"Even to this day I sing up to high F every day, in order that I may be sure that I have the tones to E below in public work. Another exercise which I used very frequently was this, in the form of a trill. Great care was taken to have the intonation (pitch) absolutely accurate in the rapid passages, as well as in the slow



"When I had reached a certain point, I determined that it might be possible for me to get an engagement. I was then twenty, and my dear mother was horrified at the idea of my going on the stage so young. She was afraid of evil influences. In my own mind I realized that evil was everywhere, in business, society, everywhere, and that if one was to keep out of dirt and come out clean, one must make one's art the object first of all. Art is so great, so all-consuming that any one with a deep reverence for its beauties, its grandeur, can have but little time for the lower things of life. All that an artist calls for in his soul is to be permitted to work at his best in his art. Then, and then only, is he happiest. Because of my mother's opposition, and because I felt I was strong enough to resist the temptations which she knew I might encounter, I virtually eloped with a copy of Rigoletto under my arm and made my way for the Teatro Constanzi, the leading Opera House of Rome.

"I might readily have secured letters from influential musical friends, such as Mascagni and others, but I determined that it would be best to secure an engagement upon my own merits, if I could, and then I would know whether or not I was really prepared to make my début, or whether I had better study more. I went to the manager's office and, appealing to his business sense, told him that, as I was a young unknown singer, he could secure my services for little money, and begged for permission to sing for him. I knew he was beset by such requests, but he immediately gave me a hearing, and I was engaged for one performance of Rigoletto. The night of the début came, and I was obliged to sing Caro Nome again in response to a vociferous encore. This was followed by other successes, and I was engaged for two years for a South American tour, under the direction of my good friend and adviser, the great operatic director, Mugnone. In South America there was enthusiasm everywhere, but all the time I kept work-

ing constantly with my voice, striving to perfect details. 'At the end of the South American tour I desired to visit New York and find out what America was like. Because of the war Europe was operatically impossible (it was 1916), but I had not the slightest idea of singing

ran into an American friend (Mr. Thorner) on Broadway. He had heard me sing in Italy, and immediately took me to Maestro Campanini, who was looking then for a coloratura soprano to sing for only two performances in Chicago, as the remainder of his program was filled for the year. This was in the springtime, and it meant that I was to remain in New York until October and November. The opportunity seemed like an unusual accident of fate, and I resolved to stay, studying my own voice all the while to improve it more and more. October would come to a sudden end."

sang Una voce poco fa at seventy-five, always cautioned in the United States just then. By merest accident I and the début in Rigoletto came. The applause asone was more astonished than I. Engagements and offers came from everywhere, but not enough, I hope, to ever induce me not to believe that in the vocal art one must continually strive for higher and higher goals, Laziness, indifference and lassitude which come with success are the ruin of Art and the artist. The normal healthy artist with the right ideals never reaches his Zenith. If he did, or if he thought he did, his career

## Harsh Chords in the Bass and What to Do With Them

By E. H. Pierce

A PIANIST who possesses a keen sense of beauty of tone is ant to be shocked and disappointed occasionally, perhaps even more than he dares confess to himself, at the unmusical distribution of the tones of a full chord found occasionally in the piano composition of Haydn, Mozart and even Beethoven, not to mention the lesser lights of the same epoch. Such chords as



do not strike the ear altogether pleasantly, it must be admitted. Chopin, Schumann or Liszt would have probably written instead



which are much more sonorous and at the same time

It is a well-known principle of acoustics, as applied to harmony, that the lower voices of a chord should be more widely separated than the upper voices. The following example illustrates what may be called the "chord of nature," which is specially harmonious because the upper voices already exist in the lowest bass tone as its overtones or "upper partials."



What was the reason for this apparent callousness to good effect on the part of the older composers? Their orchestral compositions contain nothing of the sort, but are perfect models in the proper distribution of chords, so it could not have been from any lack in the sense of beauty.

Piano technic was not so highly developed at that time, except in the matter of smooth-running rapid passages, and chords exceeding the grasp of an octave would have offered very serious difficulty to players; also the powers of the damper pedal were only just beginning to be realized. On the harpsichord, which was still in use in Mozart's day, though the piano was beginning to take its place, no such device existed, and composers would scarcely be so bold as to write chords which demanded an obbligato damper pedal for their proper performance. But the chief reason, after all, was the fact that on the instruments of that day, which

had a much thinner and lighter tone, especially in the bass, these thickly-bunched chords really did not sound bad at all. This is not mere theory; the writer has had opportunities for playing on several ancient instruments, both pianos and harpsichords, which have been restored and put in good order and good tune, and finds this to be the case. It is surprising to see how much better a Mozart sonata sounds on a piano of Mozart's day; how well some of the preludes of Bach's Well-tembered Clavichord sound on a really-truly clavi-

What, then, shall we do with these old pieces when we play them on a modern piano?

What does a good organist do when he has occasion to play piano music on the organ? Hc arranges it for the organ-none but the veriest bungler would attempt to execute it literally as written, the nature of the two instruments being so entirely dissimilar. Why then should we not arrange ancient piano music for the modern piano?

There are at least two ways in which chords such as we have mentioned could be treated without doing any violence to the composer's idea; one way would be to redistribute them (as in Example II), making use of the pedal; the other way, to strike them as written, holding the outer notes of the left hand their proper value but letting the inner notes be cut short, thus giving the full percussion effect of a heavy chord, but without the sustained harshness.



Of course, one should not take these liberties too carelessly, nor without a due appreciation of the composer's probable intention. The close of Beethoven's Sonata Op. 110 presents an example in which it would be sacrilege to change a note-all the more so, because in his later works, Beethoven shows a keen appreciation and understanding of the functions of the pedal, as is evidenced by his minute and frequent directions. In the passage quoted, the chord of A flat is gradually built up by the use of arpeggios sustained by the pedal; when it has arrived at the utmost fullness the sudden striking of the final chord gives a climax of great power, like the sudden clash of the drums and cymbals in an orchestra. In such a case as this the player has nothing else to do than to obey the composer's indications lit-



THE ETUDE

## Rubinstein, Master of Tone

By AUBERTINE WOODWARD MOORE

Personal Recollections of the Famous Pianist by a Well-known Writer

#### Molding a Genius

IT was always a matter of interest to me that the first public concert of importance given by Anton Rubinstein took place in 1841, the year of my birth. He was twelve years old, for, according to his own statement, he was born in 1829, not in 1830, the usual date given. It was at this concert in Paris; among the celebrities present was Franz Liszt, who, folding the boy in his arms after the performance, exclaimed: "He is the heir of my playing

The earliest teacher of young Anton was his mother, a woman of broad culture and an accomplished pianist. She started him at the piano when he was about five and took great pains with him. A musical friend of the family, referring to the young prodigy in his eighth year, wrote: "He was a charming child, and astonished everyone with the precocity of his talent."

The teaching of this mother, as recorded later by her son, was strict and well-grounded; but she soon felt that in view of his great musical endowment, the boy needed more training than she was able to give him. A guide to this she found in Alexander Villoing, the best pianoforte teacher in Moscow at that time, who, because he loved to mold genius, undertook the gifted child's education free of charge.

#### Correct Hand Position

In his autobiography Rubinstein says: Villoing devoted much time to the correct position of my hands. He was most particular in this regard, as well as in the care he bestowed on the production of a good tone. To him, and to no one else, am I indehted for a thorough, firm foundation in technic, a foundation which could never be shaken. In all my life I have not met a better teacher. He insisted on certain details which proved of the utmost importance to me as a student of the piano. A patient, although strict master-the latter quality no less essential than the former-Villoing was soon on such intimate terms with me that he seemed like a friend or second father. He was indefatigible in his instructions. I cannot call them lessons-they were a musical education."

This master had accompanied his pupil to Paris, in view of placing him in the Conservatoire, but being reluctant to part with the budding genius, whom he regarded as his own creation, he never entered him there. Villoing remained the young Anton's only teacher of the piano, although he also studied with Dehn, the famous master of harmony and counterpoint, and Marks, the

well-known theorist. But genius appropriates from every conceivable source, and Rubinstein never ceased to learn from his own intuitions and from the artists he met at home and abroad. One of the most powerful influences exercised over him came from the Italian tenor, Rubini, whom he early heard in St. Petersburg. Of this great artist he says: "The charm of his voice was quite beyond description, and his power of overcoming difficulties was marvelous. He took his listeners by storm. Rubini's singing produced so powerful an effect on my senses that I strove to imitate the sound in my playing."

## Personal Memories

In my much-prized interview with Rubinstein, during the period of his concerts in Philadelphia, in the season of 1872-1873, he spoke of Rubini, and told me how he had passed hours in listening to this Italian tenor's voice, with its purity, sweetness and power, and in trying to reproduce its timbre in his playing. "It is only with labor and tears bitter as death that the true artist is developed," he said. "Few realize this, consequently there are few artists."

The radiant splendor of the tone Rubinstein succeeded in producing, its infinitely varied nuances, from the softest whisper of the human voice to the fullness of big orchestral effects; the combined flexibility and strength of his touch, never can be forgotten by those into whose consciousness these qualities have once entered. "I play as a musician, not as a virtuoso," he once said, and every note he sounded made the sympathetic listener recognize the musician, "by the grace of God."

He had phenomenal hands, with perfectly trained

muscles, and employed them to give utterance to his lofty inspiration, controlled by a titanic will and intellect. In his marvelous crescendos and other dazzling effects he was aided wonderfully by his artistic use of the pedals.

His magic tones, of which I had not thought the piane capable, rang in my inner ear, as they still ring, when I met this wizard of the keyboard and talked with him. His Bach performances had peculiarly taken possession of me, for he exemplified in them what my teacher, Carl Gaertner, had endeavored to impress upon me-the romantic Bach. Imagine my consternation when the great, much-revered Rubinstein actually compelled me to play for him the Bach Prelude and Fugue from the Well-Tempered Clavichord, Book 1, No. 15. Although I played my worst rather than my best, he was gracious enough to say I had the right idea of Bach, and he would now show me how the idea might be expressed

Taking his seat at the piano, he indeed presented to my eager senses the romantic Bach. The merry children, whom I had tried so hard to make frolic through the sunlit garden of the Prelude, became at his touch pulsating, eager youngsters. The invigorating voices of the delightful group, conversing so cheerfully and politely together in the Fugue, became life-giving as a draught from the Fountain of Youth. Through a long life I have endeavored to play this composition as Rubinstein did, and although my efforts naturally have been in vain, I have had great joy in them.

Rubinstein had a large experience with life, and long before his triumphs came he had known disappointment, deprivation and even hunger. All had served to strengthen his character and enrich his genius, and because he felt deeply himself, he was able to make others feel. No piano artist ever touched the popular heart as he touched it, and yet he never descended to the level of a crude andience, but rather lifted it to his level.

Rubinstein belonged to the class of beings whose outward appearance is a revelation of the divine fire within. You would pick him out anywhere as a personality. His lofty brow, brooding eye and majestic head, with its shaggy hair, recalled Beethoven; and yet his impressive, powerful form had that striking individuality which gave him a distinction all his own. He was indeed a superman.

#### Huneker on Rubinstein

Other views on Rubinstein are those of the brilliant and original critic of art and letters, James Huneker. In his essay on "The Grand Manner in Piano Playing, he pronounces Rubinstein the greatest pianist in his long and varied list, and declares that no one could forget the music one heard when the great Russian's lion-like, velvet paws "caressed the keyboard."

Referring to Rubinstein's delivery of the theme at the opening of Beethoven's G Major Concerto and the last page of Chopin's Barcarolle, he compared it to the sound of distant waters, or horns from elfland. He considers Rubinstein the "supreme stylist," and writes:

"It was in 1873 I heard him, but I was too young to understand him. Fifteen years later he gave his Seven Historical Recitals in Paris, and I attended the series, not once, but twice. He played many composers, but for me, he seemed to be playing the Book of Job, the Apocalypse and the Scarlet Sarafan. He had a ductile tone like a golden French horn (Joseffy's comparison), and the power and passion of the man have never been

equaled "Anton Rubinstein played every school with consummate skill, from the iron certitudes of Bach's polyphony to the magic murmurs of Chopin and the romantic rustling of the moonlit garden of Schumann. Beethoven, too, he interpreted with intellectual and emotional vigor.

#### Opinions of Others

The Russian critic, Levenstein, says that the playing of Rubinstein creates an impression not unlike that produced by some magnificent display of the elements. He considers the spontaneity of this man of genius, com-



RUBENSTEIN AT THE KEYBOARD

bined with technical methods that are entirely his own, one secret of the deep impress he leaves on his hearers.

Rubinstein's manner of playing the octave accomaniment in the Schubert-Liszt Erl-King is thus described: "He curves the middle fingers and raises the wrist, so that the fingers which play the octaves instead of falling sideways on the keys, strike with their tips as with a hammer. By this method the octaves are played with case and freedom."

The highly regarded Hanslick says: "We always follow Rubinstein's playing with a sense of delight. His youthful, untiring vigor, his unequaled skill in bringing out the melody, his perfection of touch in the torrents of passion, as well as in the tender, long-drawn notes of pathos, his wonderful memory, and his energy that knows no fatigue-these are the qualities which amaze us in Rubinstein's playing.'

#### Savings of Rubinstein

In a little volume entitled "Music and Its Masters," many gems from the musical creed of Rubinstein are preserved. He has often been called the subjective artist, and of this he said to his interviewer, "I do not know what people mean by the objective in performing Every performance, if it be rendered by a person and not by a machine, is, within itself, subjective. To do justice to the object (the composition) is for every performer a duty, but, of course, each in his own manner, and hence subjectively. How is anything else conceivable?"

"No two persons have the same character, the same nervous system, the same physical constitution. The differences of touch in the pianist, of tone in the violinist or violoncellist, the quality of voice in the singer, the difference of character and disposition in the orchestra conductor, necessitate subjectivity in performance. If the conception of a composition should be objective, there could be but one correct way, and all performers would have to adhere to it. Is there only one correct way of impersonating Hamlet or King Lear? And is it cessary that every actor should ape one Hamlet or King Lear in order to do justice to the object? Therefore I can sanction only subjective performances of

Bach (Johann Sebastian) represented to Rubinstein a high ideal in music. In the Well-Tempered Clavichord he found the epitome of that master's greatness. "Its fugues," he said, "are of a religious, melancholy, sublime, serious, humorous, pastoral and dramatic character. In one respect are they all alike, and that is in beauty. And then the Preludes! Their charm, variety, perfection and splendor are absolutely entrancing!"

Of Beethoven also, he spoke with reverence, and declared that the most marvelous of his master's works dated from the period of his deafness. "His absolute concentration, his imagery, his tuneful soul, his complaining never before expressed in music, his tragic earnestness, this bound Prometheus can be explained only by his deafness. It is true he produced beautiful unrivaled works before this period, but the highest and most wonderful of his works date from his deafness. Just as the seer can be imagined blind, that is, blind to his surroundings and seeing only with the soul's percep-

What a funny world it was! Whence came

all these skyscrapers, giant snow-clad

As he moved toward the subway entrance,

he caught sight of a figure of a man en-

tering Lüchow's famous restaurant. At

first he thought he was mistaken in the

identity of the individual, but his curiosity

led him to enter the eating-house. It was

unquestionably Arnold Streponski. He

could identify him positively, despite the

fact that he had cut his long black hair.

There was no mistaking those ophidian

eyes. What was he doing in America?

How could he have reached here so soon

tion, so the hearer can be imagined deaf to all his sur-

roundings and hearing only with the soul's perception." Schubert, he pronounced a remarkable personage in music, whose productiveness in a short life he ascribed to the fact that the man "sang as the birds sing, always and incessantly from a full heart, simply voicing his inspiration

His tribute to Chopin is most illuminating and should be read complete. He says, in part: "Chopin is the bard of the pianoforte, the rhapsodist, the spirit and the soul of it. I do not know whether this instrument inspired him, or he the instrument. But only a thorough identification of both could produce his compositions

Every student of the pianoforte and its literature should read this book, which overflows with helpful suggestions and descriptions. Rubinstein, the man of warm, sympathetic heart and great intellect, seems to have been absolutely free from narrow prejudices and petty

This giant of tonal art, this Russian natriot, philanthropist and musician, wielded a mighty influence in the musical world of both Europe and the United States. To this day students of the piano owe him a great debt of gratitude. The value of the impulse he gave to music in Russia cannot be estimated.

When he returned to the homeland, in 1849, after his several years of association with music-makers and performers abroad, he found so little conception of the worth of musical art that his music manuscripts, the fruits of long and conscientious toil, were confiscated at the frontier for fear that what purported to be notes might contain some dangerous secret code. Here and there he encountered groups of excellent musical amateurs, but music as a profession held so low a status that even Glinka, considered at the time Russia's greatest musical genius, owed his standing in his native country to being a member of the nobility and a public officeholder, rather than as a musician.

Young as Rubinstein then was, he resolved to employ his best powers in effecting a change. By the season of 1858-1859, having continually enlarged his knowledge and schools, which is to be found in his autobiography.

We know how rapidly a child acquires an accent. I knew, in London, a little English boy who spoke French

and English with a Swiss accent, because his nurse was

A governess with a poor voice or a slovenly enunciation

can have a very bad influence upon a child's ear. Too

much emphasis cannot be placed upon the importance of

having the child hear musical speech from his baby-

says Rousseau. And Fenelon wrote, "The first habits are

the strongest." Montaigne writes: "I find that our

greatest vices take their bent from our earliest infancy,

and our strongest governmental powers we place in the

Albert Lavignac wrote, "Many children fail to become

musicians because the negligence of their parents stifled

their first instincts. A father who destines his daughter

to the career of dancing, would from her first steps,

watch carefully that her legs might not be crooked.

Just as important is it to guard against any deformity

having the small child imitate with his voice a note

played upon the piano, to sound A and have him find

with his fingers the same note on the keyboard. A

It is easy to devote a few minutes every day to

"The education of a man begins at his birth,"

Vendoise (Swiss)

hands of the nurse-maid."

of the hearing apparatus.

experience at home and abroad, he had succeeded, with the aid of the Grand Duchess Helena and a few other enlightened people, in establishing the Russian Music Society, which resulted in having music schools established in St. Petersburg, Moscow and Kiev.

By 1852 the music school at St. Petersburg had developed into a full-fledged conservatory of music. Rubinstein was appointed its first director, and held the office for five consecutive years, resuming it again, for a time, after a long period of absence devoted to concerts.

Among the earliest teachers in this conservatory were Leschetizky, later the well-known piano pedagogue of Vienna; Mme. Nissen-Salomon, the Swedish singer, a pupil of Manuel Garcia, and Wieniawski, who later accompanied Rubinstein to America, and whose wonderful violin-tone rang out with Rubinstein's piano-tone as though both were produced by one spirit.

In the first graduating class were Tschaikowsky, the great Russian composer, and the favorite pianist, Mme. Essipov, a pupil and later the wife of Leschetizky. The degree of Bachelor of Music was conferred upon the graduates, and the Russian musician acquired the same social position that had for a century belonged to the Russian nainter

The life of Rubinstein was truly consecrated to music, and through music to his fellow-creatures. His benefactions were enormous. He accumulated a large fortune; gave away an equally large fortune for charities and various good works. During his retirement in his beautiful villa, Peterhof, he continued to shed his light afar until his death, November 20, 1894, and its glow is not yet extinguished.

His last appearance on the concert platform, January 1899, was in Moscow, where he had given his first child concert. As he made his final bow after the performance, the grand piano was closed and locked, and with a nathetic gesture of farewell he disappeared from view,

One of the most valuable legacies he left to musicians is the advice in regard to musical education and music

itself spontaneously. In many cases it must be sought

dren, which I had them act out by movements of the

body. And they proved beyond a doubt that even chil-

dren who do not like music, and who dislike to sing, are

enticed into enjoying music by their love for bodily

movement. For, since the two essential elements of

music are rhythm and sound, anything that calls into

willing activity either element in the child, will aid in its

musical development. Then too, feeling is in direct rela-

tion with the sensation of sound. Part of musical sensi-

tivenes's is the appreciation of the pitch of a tone, of its

dynamic energy, and the greater or less rapidity of

Berlioz once wrote an interesting chapter upon the

importance of devoting a part of the musical drilling

to the study of rhythm. But he preached in the desert!

And that was a great pity. For there is a certain moral

value in the study and perception of rhythm. It lays

-even deeper than we know-an orderly foundation for

the mental character of the child; and there is a veritable

and highly beneficial reflex of the nervous system, physi-

cally. And this fitting of bodily movement to music has

a marked tendency to the development of temperament,

Twenty years ago I wrote some little songs for chil-

## Ten-Toned Scales

By Elizabeth A. Gest

In spite of the fact that teachers spend a large amount of energy and time on teaching scales, pupils do not always have a very clear understanding of them. This is partly because children begin the study of scales with a sort of traditional dislike for them, and partly because the teachers spend their energy teaching such things as that G# follows F# in the scale of C# instead of teaching the theory of the scales in general and letting the child build his own scales. This is particularly necessary with the minor scales, which are a stumbling-block to so many. A short explanation of scale-theory should be given, bearing on present-day scales, major and minor, from the old Greek modes, and showing not where the half steps occur, but the succession of whole steps and half steps. To tell a pupil that the half steps come between three and four and seven and eight is not as good training as to tell them that a major scale is built two whole steps and a half step then three whole steps and a half step. Then tell them that the upper half of a scale becomes the lower half of the next

A clear way of presenting the relative minor, which confuses so many pupils, is to consider a series of ten tones from A to C, the upper eight (C to C) give the major scale-the lower eight (A to A) give the minor scale. And this can be again compared to the Greek modes. But then add that to give the minor scale a more familiar ending of finality, the seventh or leading tone was raised a half step. This presents the subject of relative minor scales and their signatures in a clear way, and has proven helpful.

## The Harmonious Blacksmith

By H. E. Zimmerman



The ETUDE extends its Congratulations to Warren G. Harding, the first "musician" President of the United States. England has had a modern parallel in the Right Hon, Arthur James Balfour, ex-Prime Minister, who was an exellent amateur musician, and the author of books on music. Our coming president has manifested an interest in music since his youth and has a wide circle of musical acquaintances.

great many such exercises can be given to very young without which no one, however talented, can become a

children. They are really necessary, because—one cannot true artist.—Le Menestrel.

Environment and the Child's Musical Life

By the Eminent Eurythmic Specialist E. Jaques-Dalcroze

THE influence of environment plays an important rôle. repeat too often-musical instinct does not always reveal

In the pretty little church yard that surrounds the church at Edgware, immortalized by the famous composer and musician, Handel, stands an old tombstone erected to the memory of a blacksmith named William Powell. According to the story, Handel took shelter one day from a heavy fall of rain in the village smithy at Edgware, and was so struck by the effect of the singing of the smith to the accompaniment of his own anvil, that he went straight home to the Cannons, near by, and wrote the score of that well-known composition. The Harmonious Blacksmith. The stone has been raised to commemorate this event. At the top, above the inscription is carved a blacksmith's hammer, anvil, and floral design and a bar of music

## THE ETUDE



## The Revolutionary Etude

A Christmas Story of Music and the Great Unrest

By CAROL SHERMAN

Four times around the iron-fenced début, which was scheduled to occur one square of Gramercy Park, Thaleon Mar- year hence! shall walked in a kind of delirium of joy such as he had never known before. As the buoyancy of a youth of seventeen and he passed the Players, the National Arts the intellectual maturity of a man of forty. and other clubs of which he did not know As he walked on toward Union Square, he the names, there were unmistakable signs remembered how years ago his mother had of celebrations of the "Day of Days." In taken him to old Steinway Hall to hear every window circles of holly and ever- Rafael Joseffy, to hear Dr. William green silhouetted against the light pro- Mason and other men who were masters in claimed Christmas. But Thaleon had even his childhood. All his life had been dediforgotten the Day, since the moment he cated to music. had walked down the high stoop of one of the few fine homes that had not been mother. It was a difficult thing for a stamped out by the march of skyscrapers woman of her lineage, unexpectedly up Fourth Avenue. Every time he ap- thrown upon her own resources, to learn proached the house he stopped for a second stenography at the age of forty, secure a or so, and a new thrill came to him. The position as a court stenographer and earn night was crisp and sharp. The thought of sufficient income to educate her son. What what had just happened almost took his if she could have known of this wonderful breath away.

Years back in Vienna, he had secretly and how Mary would have loved her l hoped that when Mary Stapleton returned Perhaps after all his mother was looking to America he might be able to know her down upon him now, through the deepenagain, but he also realized that her father's ing curtain of snow, blown around by the great wealth and her long-established social air currents and sweeping down through position placed between them that chasm the brick and steel canyons. it's is rarely bridged, even in fiction. She had consented to wait until after his début, and then-well, then if he could even make enough to live in a little cottage in the suburbs-she would be his wife! After that he did not know how many times he walked around the square just to look at the red brick house, that all his life would be a shrine to him and to Mary

A fleecy snow commenced to fall, and soon the trees and bushes were covered with true Christmas raiment. Thaleon strolled down Irving Place on his way to the subway. The muffled ground made all other sounds ring out on the night air with especial clearness. He paused in front of the shop of a Jewish tailor, working crosskneed on his table in the basement. At his side was a talking machine, from which came the plaintive notes of Kol Nidrei, sung by a famous Moscow cantor. What joy that little machine was bringing people the world over! A little further on he passed the doors of a famous German restaurant, and as they opened there was a blare of saxaphones, muted trumpets, drums, banjos and trombones roaring out What a change the war had "ia77" made! Where were the enticing cadences of the Blue Danube or Man Lebt nur Eimal?

Further down Seventeenth Street, he looked up and realized that he was standing in front of an apartment house where once had lived one of his former teachers, the unforgettable R. Never since the skilled craftsmen in other countries of the famous pianist's death had he heard such a world, when most of the people of the land touch, such a faultless execution, such brilliancy combined with such delicacy; runs like chains of diamond dew, octaves like volleys from a machine gun, sonorous chords and wonderful sustained tonal effects. Oh, if R, were only living now l How he could help him for the great found better conditions in the land of their musical event of his life, his New York origin? How different their message was

with a real zeal, almost fanatical-spread every day in the year, in all parts of his native land, his America, land of John Alden, William Brewster, Benjamin Frank- ghosts? How everything had changed! lin, Thomas Jefferson, George Washington, Abraham Lincoln and Theodore Roosevelt 1 What were Americans doing to meet such alien propaganda? How shall we keep the unthinking in that state of wholesome sanity which had been the basis of the one hundred and forty odd years of happiness and prosperity in "God's Country?"

from that of the Messiah! He realized

that their propaganda was being spread

Within a hundred feet of the crowd of malcontents, a blind beggar stood in the shelter of a little doorway, playing lovingly upon his fiddle. His tincup, around which someone had hung a Christmas wreath held more snow than coin. His white hair streaming down under his hat, blew gently in the wind. No one stopped to listen to his beautiful message save a newsboy "stuck" with a few last editions.

"Silent Night, Holy Night, All is calm, all is bright. Round von Virgin Mother and Child, Holy Infant, so tender and mild; Sleep in Heavenly Peace, Sleep in Heavenly Peace.'

Thaleon dropped a few coins in the cup, cleared his mind of pessimism, and looked affectionately over old Union Square, memories of other days transforming the streets back to the golden hour of his childhood. Here on the corner once stood the Everett House-home of many famous men. There once had been Tiffany's, Schirmer's, Ditson's. How well he remembered the day his mother had taken him to that very place

"SILENT NIGHT, HOLY NIGHT."

after the war? Had he come in the rôle of a virtuoso, or in the rôle of a Metternich? Thaleon remembered his own one appearance at the great Saal in Graz-remembered how all the papers but one had praised his playing to the skies, and the discovery that the bitter and unfair criticism had been inspired by his rival, Streponski. He remembered how Streponski had followed Mary from Vienna to Munich, from Munich to Geneva, and from Geneva to Paris. He knew only too well how Mary loathed him from that night when he had forced his attentions upon her at a concert in the Trocadero.

Then came the great war, and Streponski had tried to emphasize the fact that he was born in Lyons, in order to escape being suspected of having Teutonic sympathies. The scheme seemed to work for a few weeks, and then Streponski "disappeared," How? Ask Monsieur le Prefect of the Paris police. There was quite a storybut it was the same as hundreds of others that cropped up in Paris during those ex-

Thaleon had planned a concert in Paris, one at St. James Hall, in London, and perhaps the usual tour through sympathetic Scandinavia or Holland. Such things, his American sponsors had told him, were essential to a début in New York, But who could think of concerts when the Red Cross needed men of intelligence and action? Four years in that inferno of the Marne, Verdun and the Argonne had broadened his manhood, decorated him with a few "scratches," and, most of all, brought him nearer to Mary, as she went from camp to camp, singing Irish, English, Scotch. Welsh and American home-songs. How the boys had cheered when they heard



Thaleon was twenty-seven, but he had

It had been a hard struggle for his proud

night! How she would have loved Mary

At Union Square and Fifteenth street a

"soap-box" orator was haranguing a crowd. partly in Yiddish, partly in broken English,

Thaleon heard him mutter something about

capital, something about our brothers in

Petrograd, something about enlightening

the world, the rights of the poor, the reve-

lation that was to come, Soviets, labor,

equal-all jumbled together in a kind of hysterical frenzy that seemed like reason to the crowd of listeners. The pent-up persecutions of the speaker's race came forth in torrents of abuse against a thousand oppressions, imaginary and real. Thaleon wondered, wondered why those men and women stood in the wind and storm of that Christmas night and listened to that rehearsal of misery, in a year when workmen were more prosperous in our country than ever before-when American day-laborers were earning far more than were celebrating with joy the Birthday of the "Prince of Peace," of the House of David, who came nearly two thousand years ago with "glad tidings of great joy." Why did these messengers of discontent ever come to America if they could have her sweet, sympathetic voice ring out with Over There Way Down Upon the Suwanee River and the Long, Long Trail! No man traveled more or worked harder than Mary, -"Our Little Queen," as the men had called her. To think that she was now to

Thaleon, reverting to the German of his student days, ordered a "belegte Bröchen." Would Streponski recognize him from the table on the opposite side of the room? In Vienna he had seen very little of Streponski, except at recitals and on those days longer. He arose to go, when, to his amazement, he saw the street orator enter and go directly to the table where Streponski was sitting. In a few minutes they were deeply engaged in a whispered conversation, interrupted by many emphatic gestures of clenched fists. Something was friends in Vienna not only mistrusted Streponski, but many despised him. It seemed to be generally known that his mother, once a famous ballerina, had fled from the Austrian capital after a scandal which had agitated all the courts of Europe. The mysterious death of a member of the royal family had never been explained, but nevertheless Streponski was known as a useful man at any sinister game of intrigue played behind the curtains of Balkan politics.

Thaleon was one of the first to realize the peculiar musical genius of Streponski, the most meager musical training, he had When he sat at the keyboard a look of intense penetration came into his eyes, the world vanished from his mind, the bitterness of his own fate overwhelmed him, and there was a fire of hate, remorse and cynicism that made his playing of the Scherzos of Chopin different from anything that Thaleon had ever heard. Even the master at one of the classes had said, "He plays the Revolutionary Etude like a Demon from Hell," and everyone had agreed. Now Thaleon had selected that very etude to play at his concert the following year. Once he had envied Streponski. Could an American ever possess that scintillating, rapierlike flash which seemed at times to make the playing of Streponski superhuman? What if Streponski were to play in America at the same time he planned to give his concert? He recalled how Mary had told him that Streponski seemed to realize that he was his only rival in the master's class. And even the Austrian himself had been heard to exclaim, "That American plays like a poet—like a great poet, while I play like a villain!" Streponski was not weak enough to be deceived in himself.

The pianist and the street orator were they signaled to each other to be more cautious in their remarks. Thaleon drew his coat collar up and moved a little nearer to the group. He was relying upon the fact that the removal of the Vandyke musical circles in Vienna. beard he had worn in Vienna would conceal his identity from the Austrian. The group was joined by another man, evidently a real workman. Streponski removed a wallet from his pocket and handed the orator a bill of a size that made Thaleon gasp. The jazz band struck up a wild, discordant "blues," and the little group beamed with the joy of mysterious triumphs to come. Thaleon of paintings. His Chopin disclosed poetic went out into the storm and was soon on sensitiveness, traceable probably, to his the express bound for Fifty-ninth street.

estly at the portrait of Thaleon in the senauer even, but rather resembled that Album of Memories which she had of the incomparable Paderewski. physicians, writers, painters, singers, and claim, with the priceless sense of humor him?"

unforgettable days. What was it about what a goose you are! You are only do-admitted Thaleon, "but who is there that Theleon that made him so irresistible to her? He was only one of the many who had asked her the great question, but now that she had answered him "yes," she could hardly realize what had happened. The little kodak picture showed him talk-

ing earnestly with a slightly wounded poileu who had lost his way to the dressing station. There was something so fine so compassionate, so aristocratic, so broadly human in his face that everyone when the Austrian had strutted up and who had seen this picture had commented down the Ring Strasse with a huge Great upon it. First of all, he was American-Dane. The crowd was gradually thinning all American, clear-eyed, clean-minded, out, and Thaleon was afraid to remain unafraid and practical, with all his idealism. Her own father had admitted that he liked him because "he had his feet on the ground," Thaleon had never deceived himself into believing that he was some-

Mary laid the album down upon her dressing table. As she looked at herself in the mirror, a smile of introspection his ski was concerned. Even his own good came over her wholesome, interesting face million men gladly gave their services and here in America, for our social organizacharm and intelligence compensated for Just as the salmon rays of the dawn came through the free and open discussion of any lack of certain features which many through his window, Thaleon dreamt that, our great problems by men and women of often mistake for beauty. She, too, was not deceived in herself. For months she youth, mounted upon a white steed at the ity; but what we Americans cannot have had realized that pleasing as was her voice, it just missed those necessary char- him as the tumultuous music of the Revo- der, as may be instigated by men whose acteristics which might have enabled her lutionary Etude was being played by count-motives are so at variance with the princishould become a great opera singer. With him, music had been an all-absorb-

> never been able to play or sing as he had building. desired. The piano-player and the talkof records of anyone in the town. Indeed, he had them all classified in books like the briefs in his office, and he could awake Thaleon. turn as quickly to Caruso's Vesta la Giuba as he could to Brown vs. Brown. He left nothing unspent to develop his daughter into a diva, but alas I money alone does ously troubled about the disappointment she knew was in store for her father. Perhaps this might be softened by the news that Thaleon was some day to be his son. However, she knew her matternearly a year. Thaleon had not touched the piano more than a few times during the war, and it would take at least a pertoire in sufficient shape to make his début even possible

Meanwhile, Thaleon would have to teach in order to support himself, and crazy. Here's wishin' ye a 'Merry Christdrinking heavily. Every now and then this, together with constant practice, mas, Mr. Marshall, and for ivery time meant long, hard and laborious hours of work. She had told him that he must regain that dominating power at the keyboard which had made him the talk of

Streponski, his only rival, with a technic as sure as that of von Bülow plus something of the brilliance of Rosenthal, never failed to astonish his hearers. With Thaleon it was quite different. His Bach playing revealed the serious, earnest student in veneration before the Master of breadth, his extensive reading and study distant relationship with Thoreau and spied his friend at his usual table and soon Francis Hopkinson, His Liszt was not Mary Stapleton looked long and earn- the Liszt of d'Albert or Bachaus or Kes-

brought back from France. It was sand- On and on Mary went, comparing her of the street, "he had his number." wiched between many pages bearing auto- hero with pianist after pianist, until the graphs of noted military men, noted night was far spent, and she had to ex- he asked, "when there are dozens just like

statesmen whom she had met during those which she possessed, "Mary Stapleton, ing what every other girl in the whole will stoop as low as Streponski and who world has always done about the man she has the ability to do what he can do? His loves"

pressed tenderly the sweetest, dearest Christmas present any girl can possibly him a lesson." have-a little circle of gold holding a brilliant white gem.

The following morning Thaleon awoke after a night broken by many dreams. Dreams of enthusiastic crowds at Aeolian Hall, dreams of Mary when she rode with him on the front seat of the ambulance to breaking an egg, "and every attempt on sing to the boys who had just come back our part at curbing any dangerous radical from the front lines, dreams of the joyous is put down as a violation of the principle days before the war in Vienna, when the kindly gemuthlich folk had charmed him of free speech." "Precisely," assented Pyle, "and you in a way that no hatred of war could ever and I would be among the last to inter Streponski and of his anarchistic compan- fathers fought for it and we would fight icus undermining the very foundation of for it again. It is not free speech that we -a countenance in which an indescribable their lives when the great hour came, tions can never be improved except head of a cavalcade, came rushing toward is free fights, free revolution or free murto live out her father's dream-that she less trumpets, drums and cymbals. The horseman stopped, and placing a golden country might endure." banner in Thaleon's hand, vanished in a ing fad since his childhood. With only cloud. He awoke with a start and saw, at leon, "and do you knowthe foot of his bed, the Irish janitor of the

"Sure, is it crazy ye are, Mr. Marshall, ing-machine came as a blessing to him. with all this hollerin' and yellin'? Me wife for your debut next year. You are getting He hoasted that he had the largest library was just afther makin' me climb up the on dangerous ground, Thaleon, if you fire-escape to your bathroom."

"Anybody to hear ye would think ye were at a ball game lettin' yourself loose Stick to your music and lct the Govern-

on Babe Ruth makin' a home run." not make prima donnas. Mary was seri- leon. "I just had a bad dream, that's all." "If I had a dream like that," chuckled Dominick, "I'd be after seein' the doctor. to America legitimately to give concerts

Mrs. Grogan and meself was real worried. Sure there's no one in the buildin' as pays their rent as regular as you, Mr. Marshall, well as I do, how he used his very ability of-fact father too well not to realize very and we're thankin' ye now for the beauti- as a pianist to get into French society, fully that Thaleon would stand but little ful present ye give us of a clock yisterday. and then how the secret of the forty chance until he had actually achieved a We could hardly go to sleep for wantin' to eights suddenly leaked out in 1915." real success. This meant waiting for hear it tick. Go on now, Norah, ye can't come in-there's nothin' wrong with the night with a few friends and was keepin' twelve-month to get his technic and re- up the celebration, like I done meself many's the time, Good mornin' to ye, Mr. Marshall. I'm sorry I waked ve, but me old woman would have it ye was gone the new clock ticks I say, 'God bless you.'"

Thaleon remembered that a pupil was due at his studio on Fifty-seventh Street had time to open his mail before the arat nine o'clock that morning. He dressed rival of a pupil. burriedly and went at once to the French restaurant near Seventh Avenue. This issue of a musical newspaper was the folwas out of his way, but he knew that lowing note: Elliott Pyle, who had been with him at Andover, always took his meals there.

Pyle had an exceptional record during the STREPONSKI war for the ingenious manner in which he His Beethoven indicated his had transacted some army business demanding the brains of a superdetective, the integrity of an irreproachable character and the bravery of a real man. Thaleon they were deeply absorbed in the case of Strenonski It was not necessary to tell Pyle anything about the career of that individual during the war. In the jargon

"But why pick especially on Strenonski."

"Yes, there may be many of his kind." idea of getting ahead is to ruin anyone As she fell asleep that night, her lips who stands in his way. I should have thought that the war would have taught

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"I wonder whether we are right or wrong in shipping these people back to Europe," mused Pyle. "They are pleading a cause that simply feeds on martyr dom, and I sometimes think that our best

weapon is ridicule." "Yes," interrupted Thaleon, occupied in

obliterate from his memory, dreams of fere with so sacred a principle. Our beloved country-for which four object to, nor do we claim to be perfect ples of those who gave their all that our

"Now you are talking," exclaimed Tha

"Wait a moment," put in Pyle, "you told me last week that it would be about all you could do to get in the practicing required think that you can gct into any amateur "Where am I?" exclaimed the half- detective game at the same time. I know dozens of men who were nearly ruined by neglecting their own business for this ment take care of Streponski. I know it is "Don't worry Dominick," laughed Tha- fascinating to think that you can stall a game like that, but you really have no reason as yet to doubt that Streponski came just as you propose doing,

"That's all right, Elliott, but you know as

"Oh, it will do just as well to have him watched," said Pyle getting into his coat, young gentleman. He was only out the "Pil send a code note to Washington at once, but my tip to you is to let the Government experts handle this thing. You keep out. If there is any funny business going on any propaganda with comething more than words in it. Uncle Sam will smell it out before you can begin. Better let the Streponskis alone and stick to Brahms and Ravel."

Thaleon hurried to his studio and just

There on the front page of the latest

## TO TOUR AMERICA THIS YEAR

Arnold Streponski, whose brilliant playing was one of the sensations o Vienna before the war, has recently arrived in America. "Came in on rubber tires," as he expressed it. In response to the usual inquiry from our reporter, he replied: "Do I like America? I love America! I have been here only ten days, but it is all like a dream. Such responsiveness, such activity, such (Continued on page 847)

THE ETUDE



## Getting Results in Pianoforte Study

By the Successful American Piano Virtuoso

AURORE LA CROIX



Miss La Croix has been unusually successful in her recita's in New York and on tour with leading orchestras. The following article is the second and last of two articles of a very practical and enlightening nature

Art in Fingering and Pedaling

An important point for consideration in the study of a piece is the fingering. Where the finger development is at its maximum the fingering requires least thought, for in such a case the thumb is as light as the fifth finger, the fifth as strong as the thumb. But with every hand certain natural characteristics of the fingers must be considered. Set rules cannot be made, since individual hands vary so greatly, but, in general, there are traits peculiar to each finger which are common to all hands. This being true, the easiest fingering is not necessarily

Leschetizky once said that if he had forty thumbs he would use them all. It is a most useful finger. It is not only strong, but being large, with broad flat side, a most dependable finger to land on for dangerous black keys. However, thumbs must be used with discretion, otherwise the playing can sound "thumby"; though in well-developed hand, the thumb has lightness and agility as well as strength. Not only is the thumb practical for black keys, but it is also of æsthetic value on an expressive melody note, as it produces, combined with concentrated weight, a quality no other finger can give. In a rapid scale where an accent is essential it is often advisable to use the thumb, as, for instance, in the second section of the Menuet in the C major Sonata of Weber, the little phrase:



repeated many times in both hands in varying tonalities. The fingering, right hand, should be 2 3 1 2 3, left hand 3 2 1 2 3, ascending; 1 2 1 2 3 descending. When the figure comes in in thirds the

right hand 3 4 3 4 5 1 2 1 2 3, ascending; 2 1 3 2 1, descending left hand 1 2 1 2 3, descending 3 4 3 4 5.

This fingering should be consistent throughout, in order that there may surely be a metric accent. In the left hand often a firm thumb, combined with dropping of arm, can be used for a non-legato melody, where the quality of tone is unvaried and bassoon-like.

The fifth finger, as the other outside support of the arch, is perhaps the finger of next importance individually. It is both strong and expressive. For a big tone it is better to play on its side than on its tip, as in the latter case the tone may be hard. For a delicate trill it is better to use 3-5 or 2-4 than 1-3, which is better for loud trills. The use of alternate is better than neighboring fingers for trills. In very rapid, short scale passages, where it is practicable and the fingers are well trained, a more frequent use of 1 2 3 4 5-1 2 3 4 5 than is generally employed could be made in order to avoid constant turning under of thumb, thereby securing a glissandolike run.

And now we shall make a statement which will doubtless be met with a challenge. The use of 1-5 consistently for octaves is more satisfactory than a change to 1-4. This is the result of serious consideration of both ways of playing octaves, and a firm conviction that there is no good reason for using 1-4. In a bravura octave passage, be it loud or soft, legato or stacatto, there surely can be no necessity for using 1-4, which is not so comfortable for most hands as 1-5. A sufficient legato is secured by use of pedal; and, with loose, shaken arm, there is no need of the Kullak rising and lowering of wrist. This makes for perfect equality, whereas changing fingers introduces a new and weaker element and causes a turn of arm which is sure to make an accent. The chief point of contention on this score is in the playing of slow melodies. Here we have an intensification through unison voices of a melody. If the mclody were sung by two human voices or two instruments, one

an octave below the other, we would have the different timbres of the registers, but a perfect legato in each. Now granted that a better legato is produced in the upper voice by an interchange of 5-4 or 5-4-3, what happens to the lower voice? It must be played throughout by the thumb. Therefore, you do one thing with the lower voice and quite another with the other, and you destroy the perfection of your unison singing.

If in a piece where there is so much repetition or so little substance that, for variety, you resort to the rather obvious idea of bringing out either the upper voice or the lower, you may feel you should change fingers; but here, again, there are two very good reasons for not doing so. The first is that if you isolate at one time the lower, at another the upper voice, you have inequality, for you must play the one with thumb the other with the changing fingers. The other reason is that which holds good for never changing fingers in octave playing. Using the third or fourth finger in all but very large hands causes a turn in hand and arm, and is dangerous, as it is inclined to produce an undesired accent and break the flow of melodic line. A little practice for sliding the fifth as one does the thumb, with careful binding of the pedal, produces a nearlegato, which is more satisfactory than the agitated change of fingering.

#### Expressive Notes

The third finger is an excellent one for expressive notes on white keys. It has a wide pad and is strong. The second is less often used, and the fourth is, of course, the weakest and the least expressive finger and dangerous for use on a valuable note on the black keys. In passages of like construction in varying tonalities a uniform fingering is preferable wherever possible,

In scale passages, where a perfect legato equality is desired, the most comfortable fingering is the best.

In repeated notes, as the muffled drum beats in the Beethoven Sonata, Op. 57, first movement, the monotonous call of Fate is better depicted by a dropping with the same finger with arm movement from shoulder than by changing fingers, as the latter changes the quality. Where repeated notes are light, rapid and varied in tone quality as variations 1, 2, 3, Beethoven C Minor Variations, they should be played with changing fingers.

For identical results use identical means wherever practicable, whether it be in fingering or motion. In the Trio of the Menuet aforementioned, there are triplet calls in single notes and in chords. The single notes must be taken with one finger in order to be counter-

parts of the chords. Do not be hasty in deciding your fingering. You should try many different one's before final decision, but do not begin practice of the passage until you are decided in order not to waste time acquiring the wrong habit. Never lack courage to undo a bad habit and acquire a new one which you are convinced is an imrovement on the old. When a place persists in sounding badly, despite well studied fingering and much practice, do as Harold Bauer advises-"See what you are doing with your hands and arms."

## How the Pedals Give Life to Piano Playing

PEDALS give life to piano playing. They are the heart of piano playing, pumping blood into the interpretation and giving a warm life glow.

The most used is the damper or right hand pedal. Its most obvious use is for sustaining and binding legato. Its use for coloring is a study of unlimited resources. The syncopated pedal, which is taken just after a note and held over to the next is in more frequent use than the direct. The former is used for binding notes together, the latter where, for acoustic purposes, a short note or chord must be given a short pedal to prevent dryness. The amount of pedal used is dependent upon

the size and peculiar acoustics of the hall. Direct pedal is also used at the beginning of a measure to sustain the nedal-point and mark the accent.

It is sometimes well at the beginning of a piece to have the foot on the pedal before beginning, where a rich resonance is desired. In a phrase which is purely harmonic it disturbs the line to take more than one



"In shimmery" modern music with a sustained fundamental, and while playing softly, the damper pedal must often be held down through phrases containing changes of harmony. With concentrated weight a melody can be isolated against such a blur of pedal with most exquisite effect. In coloring with the pedal, half-pedals (an incomplete lifting of the foot) are often used, in this way dropping some, but not all, of the overtones. Be sure that your pedaling is clean in pure melodic playing, especially below middle C.

To secure an effect of dramatic stress a quick lifting of the damper pedal at the end of a loud passage is most effective; and a will-o'-the-wisp effect is produced in the same way at the end of a delicate passage.

Pauses in music are often a welcome relief. Do not carry your damper pedal through every rest, especially in the classsics. Rests have musical value.

Variety can be obtained in the repetition of a section > of a piece, especially in light finger work, by abstinence

from the use of the damper pedal. The damper pedal is used more liberally in modern music than in the old. In polyphonic music, as in the Bach fugues, the pedaling has to be very frequent and carefully studied; but if you have ever been told not to

use the pedal in Bach, please unlearn the rule. A "disappearing" pedal can be used where you desire the tone to gradually die away. This is a gradual lifting of the foot and catching back again, until the foot is entirely off the pedal.

#### The Middle Pedal

The middle or sostenuto pedal, peculiar to Grand pianos, admits of a most interesting use to sustain pedalpoints. In music that was written before the invention of this pedal it is possible often to facilitate a rendition by holding the pedal-point with this pedal and playing what was written for one hand with the two hands Where there is time you can depress a pedal-point to come without striking it. Catch it with the sostenuto, and when you play the note it will be held, as in the beginning of the Debussy A Minor Prelude. You can spread the left foot over both soft and sostenuto pedals where you wish to use sostenuto with very pianissimo effects: but this is not practicable for any but a very large foot, as it is uncomfortable to manage. Be sure to have the damper pedal off before releasing the sostenuto. An unpleasant click is caused by lifting the damper pedal after the sostenuto.

The soft pedal is a most exquisite color medium. It should not be used for a diminuendo at the end of a phrase, as it changes the quality as well as the dynamic force. It should be used for contrast of color. A long

With these few ideas we do not pretend to have covered pedal technic, which is a study of a lifetime, Experience and study by the pupil will disclose to him many more interesting uses of the pedals.

#### The Best Way to Study a New Piece of Music

There is a story told of a great artist which is fraught with meaning. After his concert an admirer praised his playing of a certain number, saying it was so beautiful, though wholly different from a previous performance of his she had heard. Upon which he became very thoughtful, and said, "I am very sorry, for its performance should always be the same." Theoretically it should be, though varying conditions, such as the artist's physical state, the degree of response from the audience, atmospheric conditions, and acoustics are powerful reactions. The ideal, however, is to crystalize into a fixed habit a thoughtfully conceived interpretation.

So strong is habit that a thing done badly once and left uncorrected almost invariably repeats itself with the same kink. It takes many more times to undo a habit than to form it. To break a habit one must, in the words of William James, "Never suffer an exception to occur until the new habit is securely rooted in your life." These, of course, are simple psychological facts which everyone knows. Why is it, then, that we think we can practice unmusically and play musically? Our practice hours are habit-forming hours, even if done without concentration. If we scramble rapid work in our practice we shall do it in concert. If we practice notes in private we'll play notes in public.

Therefore, Hold! Practice ideas, not notes.

#### Choice of Pieces

Before further discussion of methods of study, let us consider our choice of pieces. If you are being guided by a teacher as to the pieces you study, you will be fortunate if that teacher chooses wisely. There should be a certain proportion of serious long works; lighter, short works for variety, and Bach for alpha and omega. A wise teacher never gives works that cannot at some time be made use of on a program, or that are unsuited to the pupil's technical resources. A striving to attain at a leap new difficulties makes for stiffness and is dangerous. One should play nothing before people that has not become technically easy.

In choosing pieces for one's self one is inclined to want to learn things one has heard some artist play and liked. In doing this care should be taken that you do not exaggerate imitation. Unconsciously we always exaggerate when we imitate, and a poignant note held a second over by the great artist will be so charming to you that you, when you play the same thing, will hold it two seconds over, and gradually your whole piece will be thrown out of line. It is a point to beware of. If you are suggested some piece by someone whose authority you value, do not decide its appeal to you in one reading. Read it over several times, and give it considerable thought before you decide to put time into it. What appeals at first reading sometimes does not wear, or, on the other hand, it often takes some time to learn to respond to a piece. In searching out music for yourself, study only the things which make an unmistakable appeal to you.

You may think and study music all you will. Practice no more than four hours a day, and in short periods. If you never practice a note without concentration you will find this will be quite sufficient. The average pupil does almost no concentrated practice.

After you have formed the general conception of a piece, and know clearly the ideal you are seeking after. practice every note with that ideal in mind. Every step you make should be in the path which leads to your vision. If you know how to walk you can go in a straight line to your goal. Every side step not only hinders but narms the realization. I used to hear a talented pupil who, catching quickly the meaning of a work would give always an inspired reading, rough but meaningful. After a week's practice the thing had lost all its charm and purpose. Why? Because he had been learning the notes, not as parts of a whole, but as notes, so as to have been clean, secure and memorized. Such practice is 75 per cent. lost time,

#### The Rhythmic Line

With the underlying main idea of a composition in your mind, analyze the form of the work in hand. This gives you proportion of parts. Be very careful of the

rhythmic line. In three-four time there is an underlying feeling of six-four usually. Do not play alla breve as four-four. These are important points. An otherwise indifferent interpretation, which is rhythmic, has better legs to stand on than one which is carefully polished, but lacking rhythmic balance. And while there must be an inner feeling of metronomic precision throughout a piece, rubato, a discreet elasticity of tempo, obtains from the playing of Bach to Schoenberg. With the rhythm or skeleton of your piece well outlined, you will find that the broad phrases go hand in hand, and then come dynamics and details of tonal coloring. Here what you do with your hands and arms means every-

Do not work long at one passage, for there is a limit to the time one can concentrate on the same idea. Three, or at the most six repetitions at a time are sufficient, and the habit started, it goes on developing in your mind while away from the instrument, so that when you return to it you are often surprised to find a difficult place mastered. Again, to quote James, "We notice after exercising our muscles or our brain in a new way that we can do so no longer at that time; but after a day or two of rest, when we resume the discipline, our increase in skill not seldom surprises us." Overpractice is not only lost time, but actually bad, as it causes staleness and stiffness.

Practice pieces in small sections. This establishes the form in your mind, and you memorize while you practice. You should learn a piece hands separately. Rarely do the same technical and esthetic problems occur simultaneously in the two hands. Each problem must be studied before combining.

#### Relation of Parts

Determine the proper relation of parts. Where an inner voice or obligato is secondary, be sure that it is heard, but that it does not obscure the main voice. Accompany a melody as you would a singer, increasing or decreasing dynamics with the melody always in a shade less intensity. Where a crescendo or diminuendo obtains in both left and right hands, do not neglect the one or the other. Practice rapid passages very slowly and without pedal, but never mechanically. Never strive for speed in practice. If you can play very slowly with perfect equality, speed is like a million dollars well invested. It grows faster than weeds in a garden. A good suggestion for attaining this evenness is to count one for each sixteenth note

A great composer once told a pupil, who played a piece, full of rapid passage work, in that puerile, unintelligible, "noty" fashion common to immature piano playing, not to be "so d— particular." When you play a piece like the Perbetual Motion, of Weber, seek out carefully the notes demanding stress and be untiring in your efforts to make it colorful. Make the most of every bit of melody, and by these means you can prevent its sounding like an exercise.

Plan well your scale of dynamics. In a miniature, your climaxes are not as loud as in a Liszt Rhabsodie.

When you shall have learned the letter and the spirit of all these laws, you will hear with the inner consciousness, you will listen for perfect line and pure beauty in your playing, and a broken phrase will jar as if a singer took a breath in the middle of a word. An obtrusive, badly played accompanying figure will irritate as a had accompaniment to a heautiful singer. An imperfect cantabile line will sound awkward and unnatural when it is not like the natural voice. Meaningless playing will bore you and you will seek out with loving care every point which can express the inspiration of the composer. Then will come as if from sublime sources your just reward; the true inspiration which is not the fire and sensation of animal magnetism, but a something deeper and more far-reaching-the "aura," the emotional spirit which surrounded the composer at the time he created the work-making of your recreation a veritable renaissance.

## "Like Flying to a Bird" By Martin Y. MacPherson

FERDINAND HILLER said of Mendelssohn: "His playing was to him what flying is to a bird." That quotation has always made a great impression upon my pupils. If I find a pupil playing as though they were limping I tell him what Hillier said about Mendelssohn.

The majority of students make far too much work of their playing. Take it easily. Think how a bird soars through the air in effortless fashion. We all know that there is abundant power, and yet force is

## Doing Too Much for Students

Ry H. C. Nearing

[Entrou's Nort.—It is the policy of THE Error to print articles covering various phases of many subjects so that articles covering various phases of many subjects so that from their own muscal paths therefrom. Everything in the following articles. He found that he could not reliable manch for his pupils and every effort was made to give the manch for his pupils and every effort was made to give the pupils and every effort was made to give the lift true that ungrateful pupils do some times discourage this practice, but onlying articles may be subjected this practice, but onlying articles may be subjected by so-finite-iminating teachers who have been quiving too liberally to pupils who do not deserve generactly.)

Most teachers, the younger ones particularly make the mistake of doing too much. The teacher who persists in this course seldom makes successful artists, and generally suffers from a nervous breakdown in what should be his prime. There are three ways in which this mistake is most often made

The first is that of making the lessons for longer than the teacher has agreed. A half-hour lesson becomes forty-five minutes long; an hour lesson becomes an hour and a half. Sometimes this is due to the clinging quality of the student. To part with some students it is almost necessary to push them out and slam the door. But more often it is due to the excessive generosity of the teacher. He falsely reasons, "I am showing this young person that I have an unusual interest in him. He will appreciate the fact and become very loval to The contrary is unfortunately true. Human beings seldom appreciate that which they do not pay for, In time the pupil begins to expect long lessons, and will probably become offended if an attempt is made to reduce the lesson period to its proper limits. The young teacher will make a great gain if at the beginning of his career he makes it a point to start and stop his lessons according to a definite schedule.

Another way teachers do too much is by trying to bear all the burdens which the students themselves should shoulder. I have known piano teachers who have made nervous wrecks of themselves by counting aloud from morning until night. Would it not be as easy to insist that the pupil count aloud, and, if he has no sense of rhythm, to require him to count with the metronome until the fault is corrected?

Again, nearly all teachers waste vitality by talking too much. During the lesson period the instructor should never converse with the student about anything except the subject in hand, and it should be his constant aim to give his directions in as clear, definite and forceful manner as possible.

The easiest way to do too much for one's students is socially. Never become too familiar with students. Do not make your teaching season a round of social functions. Do not invite a student to take dinner with you and to "make himself at home" in your house. Nine out of ten will subconsciously think that you feel it necessary to compensate for inferior instruction. A prominent Boston pianist once told me of an incident that brought this fact to me very forcibly. At one time he was gratuitously giving instruction to a young lady, constantly helping her intellectually, financially, and socially. One day, having fallen heir to a legacy, she came to him with the following grateful remark,

"Mr. B., you have been very kind to me, and I appreciate your favors. But, in justice to myself, now that I am able, would it not be best for me to go to a really fine teacher?"

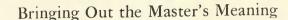
"By all means," answered the pianist in question "The sooner the better."

Thousands of teachers can cite similar instances, but they would never have happened if, in the beginning, the teachers had avoided the mistake of doing too much.

## Schubert and Schubart

Very often in carelessly written biographies of Franz Schubert the date of his birth and death are given incorrectly because, in some enclyclopedias there is also to be found side by side the record of Christian Friederich Daniel Schubart, "author of Die Forelle." This Schubart, who wrote the words of some of Schubert's best-known songs, including Die Forelle (The Trout) was also a musician. His compositions have little significance. Two volumes of his poems and writings, however, were printed. He was an impecunious fellow and, notwithstanding the fact that he got his living by playing the organ in the house of God, was often imprisoned for his misdeeds. In fact, he wrote his autobiography in prison,

RUBINSTEIN, despite his sturdy physique, was extremely nervous both before and after his concerts. One of his friends reports that after many recitals and public concerts he was literally "all in."



By the Distinguished Pianist-Composer-Teacher

## EUGENIO DI PIRANI



ONE cannot play Chopin as he would play Beethoven, or Liszt as he would play Bach. Each of the great masters requires a special interpretation. This has been established first, by the author himself, and afterwards by his pupils, and finally by tradition. For instance, Beethoven was the teacher of Czerny, the famous pedagog; Czerny had Liszt among his pupils; Liszt, again, was the teacher of a whole brood of young pianists. Just like a genealogical tree. Out of the tradition a special style grows, a musical physiognomy, as it were, the expression of which shows more than technical skill the true musicianship of the performer.

THE ETUDE

Perfection in style is so important that many great artists specialize in the interpretation of a single master, and owe their fame to the purity of their style interpreting his works. Joachim, the great Hungarian violinist, was mostly famous as a Beethoven interpreter. specializing even in the rendition of one composition of this master, his Violin Concerto. He played almost exclusively that one work in his public appearances, and the musical critics made comparisons between the different performances, eager to find out which one was the most perfect. Young students did not shun long voyages from distant cities to Berlin, just to hear Joachim play the Beethoven Concerto. Bülow, likewise, although more eclectic in his programs, devoted a large portion of his concerts to this composer, and published an edition of the sonatas of Beethoven with annotations concerning stylistic, phraseological and technical problems, which belongs to the best that has been written in commentary work. Lamond was another distinguished Beethoven interpreter; de Pachmann is a Chopin specialist; while Busoni cultivates Bach by preference.

What influence style and tradition have upon interpretation is proved by the fact that even gifted musicians never having had the opportunity to obtain their knowledge from authentic sources, are liable to give a mistaken, distorted version of the work of art. There may be in their rendition technical perfection and correct phrasing, but the style-that imponderable quantity-is lacking. The musician who is not initiated into the secrets of true art may, perhaps, inject into his Beethoven some "rubato" à la Chopin, some theatrical grimace à la Verdi, or emphasize too much the virtuosity à la Liszt, or, vice-versa, he may play a Chopin valse with metronomical regularity, as if it were dance music, or sing an aria from Trovatore with the monotony of a Lutheran choral.

The notation, the signs of expression, the accents, etc., are not sufficient to give an exact idea of the composer's intentions. Even following faithfully the indications given by the author there remain many unanswered questions, many dubious points which are left to the judgment of the interpreter. He must read between the lines, and guess all of what has not been said, which, paradoxical as it may appear, is often the most important part.

## The Artist's Individuality

In fact, it is not improbable that one would scarcely recognize the same composition as rendered by different artists. Every artist involuntarily infuses into his rendition his own individuality, and in his reading the same work acquires a peculiar physiognomy. The more pronounced the interpreter's individuality the stronger the inclination to impress his own stamp on the work of art. Think what abortions would result if there were not a "tradition," to restrain, to regulate the performer's impulses! It may not be said that the interpreter should become a mere automat. Even strictly following tradition, there remains a sufficient amount of liberty, a wide field on which the originality of the performer can affirm itself.

In the Frogram-Music, as, for instance in the Symphonic Poems, the interpreter has a guide to go by. Modern composers have, however, abused the privilege of explaining the meaning of their works. They pretend to describe through music not only general psychic conditions, but to represent, as well, entire dramas. Of course, without the help of the explanatory program nobody would be able to guess the meaning of the intricate stories. And even with the program one is sometimes at a loss to find a connection between the music and the comments.

Some ingenious musicographers, "plus royalistes que le roi," seek to discover a "program," where the author himself did not dream of having any. Beethoven would be surprised to see "what he meant to say" in his Sonatas, as Adolf Bernhard Marx affirms certain things he had in mind. In his book: "Guide to the Execution of Beethoven's Sonatas," Ma"x tells us in detail the poetical meaning of every one of them. From every single sonata he extracts a complete novel.

I had myself an interesting experience in that respect. I had studied Schumann's Piano Concerto with Theodore Kullak, the renowned teacher in Berlin, but, as I wished to draw at a primary source, I went to Clara Schumann, who lived then in Frankfort-on-the-Main. It is needless for me to add that Clara Schumann was the widow of Robert Schumann, and was herself one of the greatest pianists of our time. I played the concerto for her, and requested her to criticize frankly my rendition. She told me that there was too much "Chopin" in it. She said that Robert Schumann wanted his music to be played as nearly as possible in time; that howsoever greatly he admired the "rubato" in Chopin's music, he would have none of it in his own. That the preference which Schumann showed in his music for syncopation and other displacements from the regular measure, had nothing to do with the "rubato," although it was liable to be confused with it. This was a revelation to me! Until my meeting with Clara Schumann I had imagined that capriciousness and extravagance would give the real spice to Schumann's music and then I heard from the mouth of that master's life partner that, unless directed otherwise, Schumann wished pianists to play his own

## The Composer's Intention

There is another danger to be avoided. Often the composer is so absorbed in his own work, that he presumes everybody will guess his intentions as a matter of course, without having to explain them by frequent annotations. He thinks shadings, accentuation, phrasing, to be self-evident, and concludes that a detailed explanation would be utterly superfluous. That is especially true of Schumann and that is the very reason why the student is often at a loss to understand what the composer had in mind. Here, of course, only an uninterrupted, uncontaminated tradition can help. One sees that, even in the native land of the composer, an erroneous conception of his style can prevail.

Much more difficult is the task, if the composer is farther distant from us, as in the case of Johann Sebastian Bach (1685-1750). That is the reason why opinions about the interpretation of this master are so divergent. The one maintains that Bach must be executed with the greatest sobriety of color, with cold austerity, never permitting exuberance of feeling or explosion of passion. They attempt to make of Bach a kind of frozen architectural structure, only bringing out his intricate polyphonies and emphasizing the dif ferent themes and their imitations whenever they make their appearance. Others, on the contrary, believe that Bach requires more than cool calculation and sheer mechanical reproduction; that his rich, inexhaustible, melodic vein, his warm pulsating rhythm,

his daring harmonies, offer to the interpreter unlimited possibilities outside of pedantic correctness. In fact his two masterpieces: The Passion of St. Matthew, and the B Minor Mass, produce a never-tobe-forgotten impression, when interpreted with sublime religious fervor and even with impetuous dra-

Handel (1658-1759), although contemporary of Bach and like him of German birth, is considered more as an English composer, since he sojourned for the greater part of his life in England. He was also strongly influenced by Purcell, the great English composer (1658-1695) and not less by the Italian school, so that Handel's music is much more popular and graceful. Accordingly he is more of the world and requires a more mundane livelier concention. It is interesting to notice that Handel and Bach, although both born in the same year never met each other and were never in correspondence.

#### Haydn, Mozart and Beethoven

Haydn (1732-1809) wrote, in the sixty-fifth year of his life, such masternieces as the Creation and The Seasons. Besides undeniable depths, true Viennese (pre war!) cheerfulness and jollity pulsates in his music. Therefore, please, employ no affected solemnity in the interpretation of Haydn's works!

Magart demontrates in his music the hanniest fusion of Italian charm with German (also pre war!) thoroughness. He is less humorous than Haydn, and less stern than Beethoven. Accordingly his music must be interpreted with exquisite grace and sentiment.

Reethoren allows more freedom of interpretation His music lends utterance to the more human side of the soul, in joy as well as in pain. The performer must, therefore, explore the deepest recesses of his feeling to adequately interpret this master.

Liszt, as composer as well as a pianist, was the founder of a new school. In his Symphonic Poems, which constitute the most important part of his creative activity, he strove after complete emancipation from the prevailing rules of composition and, concerning harmony, form and general structure, he was a daring pioneer. Also in his playing he was the inventor of the so-called "transcendental" technic, which, as to sparkling passage work and scintillating virtuosity, far surpassed all that had been attempted by pianists before his time. His style is perpetuated by his numerous pupils, although it must be observed that many of those who pass as his pupils, had only a slight association-if any-with the master.

We must not forget to mention the Italian Operatic Style, which, although established through uninterrupted tradition and represented by famous singers, seems so difficult of imitation by those who have not lived in the real atmosphere or have not been educated by the legitimate exponents of that school. The unobstructed and spontaneous flowing of the voice, the equalizing of all registers and also some less commen lable although effective mannerisms peculiar to Italian vocalists, are hardly to be copied by other singers. Even in theaters where French, English, German and Italian singers are working promiscuously, one seldom finds the Italian method completely assimilated by the singers of other countries. What vast distance there is between an aria sung by Caruso, by Bonci or other representatives of genuine "bel canto" and the same, when rendered by a singer of another nationality!

As a perfect antithesis to the Italian operatic style have to mention the Wagner style. If the Italian singer sometimes emancipates himself from the tyranny of the words and delights in the sweetness and melodiousness of tone, the Wagner singer holds strictly to the text, and never allows the music to acquire the supremacy. The voice is cmitted more abruptly; the tone is more chopped off. He strives after dramatic truth, after perfect fusion of music and poetry. If in this endeavor one of the two elements has to be sacrificed, it shall be the music rather than the words. The Bayreuth tradition (whose original exponent was, of course. Wagner and which was continued rather narrow-mindedly by the choirmaster of the Rayreuth Wagner school, Julius Knick) did not allow the singer any liberty. Woe to him or to her who pretended to make a show of his vocal virtuosity at the expense of dramatic integrity! Of course, those who love "bel canto" can never be thoroughly satisfied with the Wagner singers. whom some had tongue once called "barking heroes"; but the Bayreuth pilgrims prefer this harsh style to the Italian. For my part I find that even Wagner music, if sung in the "blasphemous" Italian way, only

improves. De gustibus! I cannot incorporate in the limited space of an essay all the classics, and still less all the modern composers, everyone of whom requires, of course, a profound study to be thoroughly understood. The great importance of purity of style is revealed by the fact that the minutest departure from the legitimate interpretation is liable to transform and to disguise altogether the meaning of a composition. Particularly in our country one may listen to the most unscrupulous, appalling profanations of noble, refined music. One docs not shrink even from using beautiful inspirations for ragtime music. Just recently I listened in a vaudeville theatre to the following mutilation;

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in which, of course, everyone could recognize the poor, lovely Elegy of Massenet!

But, even not going so far, beware of "stylistic crimes," and never forget that tradition and style are the most vital requisites for a truly artistic inter-

## Some Interesting Things to Know About Playing Scales, Chords and Arpeggios

By Mrs. Noah Brandt

Before attempting to execute scales, chords and arpeggios a thorough knowledge of the formation of the major and minor keys is essential, and also the use of a conservative fingering. This can be accomplished without the use of an instrument. This gives the student an opportunity to give his undivided attention to the various touches, tonal gradations and all technicalities pertaining to scale, chord and arpeggio work, without being hampered by mental difficulties.

In the performance of scales the chief obstacle is ascending in the right hand, descending in the left. Equally difficult is the correct thumb manipulation, but only at the outset, as with training it acquires the lightness of a finger. The thumb must be played with the edge curved inward, at the side so near the tip that the heavy part of the thumb is completely raised away from the keyboard. When in training, stand firmly, relaxing the arm, hand and fingers, as the only press-

ure is at the tip of the thumb. The hand must be placed high (away from the thumb) wrist on about a level, and weight of the tricens bearing down on the thumb, which must stand independent when the training is completed. At first it will not yield, being awkward, stiff and heavy, but with the correct placing and patient, persistent effort in the right direction it will perform with a light, swift delicacy, never in the least interfering with the equality of the performance, difficulties being sur-mounted with consummate ease. In slow scale practice always raise the thumb high away from the fingers, aim directly above the key, and strike at the edge of the thumb, pressing firmly. When ascending a scale always completely relax the wrist, making a slight depression of the latter when crossing over, as stiffness causes a break in the legato. Note-The depression is so slight it is not noticeable, and when

perfect scales absolute smoothness must be maintained as this method of practice never fails to give the desired result. Pearly, beautiful scales can only be accomplished by months of finger and thumb training, in which complete devitalization, correct attack, straight lines and even pressure on each note are absolutely essential.

completely mastered is merely a natural relaxation. In

Do not for one moment believe that by means playing lightly on the surface, as that produces no tone whatever. The lightest pianissimo is felt with and controlled by the upper arm muscles and the weight of the arm (after development) will drop the finger to the full depth of the key with the slightest touch of the finger. It is always advisable at first to play the major scale with its corresponding chord and arpeggio, going directly to its relative or to its harmonic minor, and so on. In that way a student soon familiarizes himself with all scales, chords and arpeggios. Rhythmic scales are also advisable in the rapid playing, but for slow practice, when the upper arm muscles are in a stage of development, practice slowly, in steady four quarter time, each note with equal pressure, from the triceps, and with the finger stroke from above.

Legato chords are a great aid in hand development and should not be struck but pressed to bottom by the weight of the upper arm muscles, following the identical rules for scale practice. When practicing common chords and their inversions a perfect legato from one to the other can be maintained by holding the keys to the bottom by pressure until ready to perform the next chord. Count one, two, for down motion, three, four, for up motion, after which remain stationary, and without jerking or movement of any kind drop quietly, with the same pressure, into the first inversion, and so on. The mind must be keenly alert, as the chords should sing, one into the other, with a perfectly clear tone, the hands moving simultaneously and without the least break in passing from one inversion to the next. When playing chords four distinct tones in each hand must be heard, as the fourth finger will at first be obstinate, until the muscles controlling that finger have been developed. The remedy is merely to bear down with the triceos on that particular finger and it will soon yield, bringing forth equally as clear a tone as the stronger fingers. In playing chords separate the fingers, holding higher (away from the keys) those not in use and keeping the palm of the hand hollow. Remember, these preliminaries are merely for training purposes, as, when completed, the fingers fall naturally upon the keys, and no mannerisms of any kind disturb the pleasure of the musical performances.

Technic and tone is merely a means to an end, as without it the most gifted are hopelessly at sea, and find success an impossibility. The technic must be under complete control in order to completely forget it as only then can the musical side be developed and the student become "The Musician."

Once the legato chord is established the staccato is a very simple matter, as a heautiful, pure legato is the preparation for an equally perfect staccato. As too much space would be devoted to this touch I will not dwell on it further at present.

In chord playing liberties in fingering are often resorted to, but unless a hand is small and restricted it is advisable always to use the fourth finger whenever it occurs, instead of substituting the third. By its constant use the muscles controlling that finger are so developed that the fingers become equalized. Never avoid a difficulty. Persist and overcome it.

In arpeggio playing the difficulties encountered are identical with that of the scale. Passing under the thumb, control of the arm, position of the shoulders (which should never be elevated in the slightest degree) are some of the rules to be maintained. The twisting arm, ohtruding elbow, disconnected legato in passing under and over the keys, all can he overcome by observing the rules given for scales. It is a very simple matter to perform perfect arpeggios after once acquiring beautiful scales and chords, as the accomplishment of one brings perfection of the other.

Practice of arpeggios on the diminished seventh chord, thereby continually using all five fingers, is a splendid adjunct, aiding greatly in equality beside instilling into the mind of the student all the diminished chords and their enharmonic relationship. It is understood that all scales chords and arneggios should be practiced with varying degrees of speed from ff to bb. Also practice crescendo in ascending, diminuendo in Marking Accidentals

THE ETUDE

By F. Corder Professor of Composition at the London Academy of Music

THE writers of music follow the foolish rule-Heaven knows by whom invented, but dear to the mind of the German pedant—that an accidental shall be marked only once in a bar. There is much disagreement as to whether this should or should not apply to the same note in different octaves, but the main idea seems to be to assist the reader as little as possible. No regard is paid to the difficulty the taxed brain finds in retaining certain accidentals as compared with othersthe extreme difficulty of retaining E# or Bbb, for instance-no! Every editor or engraver would be shocked if you tried to help the student; but, on the other hand, although an accidental is supposed to be available for the bar in which it stands, all writers carefully contradict it in the next, and some even two or three bars later. As if any human being ever re-membered what it didn't want to! Such unnecessary guide-posts only bewilder the eye and increase the chances of error. Here is a typical example from one of the pretty Romantie Studies of Jensen;



The contradictions of accidentals in the second of these bars are quite absurd. You cannot imagine any luman being sharpening or flattening any of these note . but an extra At in the last group of the previous bar would have been helpful, for most pupils would play \= in the rare cases where a sympathetic modern writer youtures to afford such assistance he has to put the extra accidental in a parenthesis, like this:



lest you should think he didn't know he was being wrong in helping you. Here is a useful wrinkl for teachers and learners. In closely printed music there is often no room to mark in an accidental when uch is desirable. Make use then of this simple device, which is easy to employ and to retain. With pen or pencil (preferably the former) draw an upward-lanting stroke through the head of a note where a sharp is wanted and a downward stroke where a flat is



This device may be freely used, but be careful to make a short neat stroke, and not a wild scratch an inch long, as this will no more appeal to the eye than do the frantic blue-pencil marks with which so many injudicious but well-meaning teachers disfigure the copy. Naturals never require such assistance.

There is one extra accidental which I always mark in before the pupil attempts to read the piece; that is the last note in the fourth bar of the "Moonlight" Son-What teacher has not had his blood curdled by the lack of that B\$? This reading by the eye without the ear causes endless trouble whenever the music is in a minor key (Bach's Fugue in Bb minor, No. 22, is a nice instance!) although the leading note should make itself so much more easily felt in the minor than in the

## The Apple-pie-ano

SIGISMUND STOJOWSKI, the noted Polish teacher, composer and virtuoso, tells of a pupil who once drifted into his Paris studio from our middle Western States and said that she had come to study the pye-ano. When she was told to sit down before one of two grand pianos, she asked, "Which pye-ano shall I take?" Mr. Stojowski couldn't help replying, "The Apple-pie-Not desiring to reveal her ignorance and not ano." seeing the joke, she walked to one and said, "Oh, how descending, as it is a splendid preparation for shading, stupid of me, not to know the Apple-pie-ano."

THE ETUDE



## A Christmas Festival of Peace, Music and Good Cheer

By ALLAN J. EASTMAN

[Eurros's Nove: The following is selected with the idea that it may be given with very slight expenditure of money, time and effort, but with most pleasing results. The poems and readings have been selected from various as "If more clohorate material is required, the writer recommends "Harners Chesting and "The entertainment may be given in any half or church satisfied for its purpose. Where it without a cutrian it is suggested that a serven of Christmas trees or evergreen bought obseure the entrance, so that the rewness of the stage or rostrum may be relieved.]

1. Music

"Joy to the World, the Lord Is Come" This is the familiar hymn by Dr. Lowell Mason, and is to be sung by the entire congregation.

2. HERALDS OF PEACE

Enter a child from each side of the stage. The children are dressed in flowing gowns of white, and carry long golden horns. Such horns are easily made from eardboard covered with gilt paper. Any good bugler blowing long, sustained tones behind the seenes will simulate the effect while the children have their horns to their lips.

Enter a larger girl, also dressed in flowing white, representing the Spirit of Peace. She recites.

3. RECITATION

Christmas Bells-By Henry W. Longfellow I heard the bells on Christmas Day Their old familiar carols play, And wild and sweet The words reneat Of "Peace on Earth, Good Will to Men!"

And thought how, as the day had come, The belfries of all christendom Had rolled along The unbroken song Of "Peace on Earth, Good Will to Men!"

Till ringing, singing on its way, The world revolved from night to day. A voice, a chime, A chant sublime Of "Peace on Earth, Good Will to Men!"

Then from each black accursed throat The cannon thundered death's own note, And with the sound The carols drowned Of "Peace on Earth, Good Will to Men!"

It was as if an earthquake rent The hearthstones of a continent, And made forlorn The households born Of "Peace on Earth, Good Will to Men!"

And in despair, I bowed my head. "There is no peace on earth," I said. "For hate is strong. And mocks the song Of 'Peace on Earth, Good Will to Men!'"

Then pealed the bells more loud and deep, "God is not dead, nor doth He sleep. The wrong shall fail, The right prevail. With 'Peace on Earth, Good Will to men!"

(Then the herald raises her arms as in benediction, and says reverently:)

Let us praise Almighty God for the coming of peace. (The bells in the church belfry begin to ring, the organ gives the note and the whole audience rises

4. Music

Praise God from whom all blessings flow, Praise Him all creatures here below, Praise Him above, ye heavenly host, Praise Father, Son and Holy Ghost.

(Enter from another side a young woman dressed in a golden yellow flowing gown, representing plenty. She carries a huge cornucopia made from paper and covered with gold paper.)

PLENTY

All hail the Spirit of Peace!

All hail the Spirit of Plenty!

Never in the history of our land have we heen so blessed with the good things of the world. This of all times, is the time for gratitude.

Yes, but are there not some poor children who will never know that this is the year of plenty?

Yes, I am afraid so, and I wish that everyone who is here to-night would remember that dear poem by Eugene Field, and take it to heart and spare something to-morrow to make some poor child happy.

Won't you tell us about it?

5 RECITATION

PLENTY

A Christmas Wish-By Eugene Field I'd like a stocking made for a giant, And a meeting-house filled with toys, Then I'd go out in a happy hunt For the poor little girls and boys. Up the street and down the street, And across and over the town I'd search, and find them every one

Before the sun went down.

One would want a new jack-knife, Sharp enough to cut, One would long for a doll with hair And eyes that open and shut. One would ask for a china set With dishes all to her mind. One would wish for a Noah's ark With beasts of every kind.

Some would like a doll's cook stove, And a little toy washtub. Some would prefer a little drum For a noisy rub-a-dub. Some would wish for a story book, And some for a set of blocks. Some would be wild with happiness Over a new tool-box.

And some would rather have little shoes, And other things warm to wear. For many children are very poor, And the winter is hard to bear, I'd buy soft flannels for little frocks, And a thousand stockings or so, And the jolliest little coats and cloaks To keep out frost and snow.

I'd load a wagon with caramels, And candy of every kind, And buy all the almond and pecan nuts And taffy that I could find.

And barrels and barrels of oranges I'd scatter right in the way, So the children would find them the very first thing When they wake on Christmas Day.

(The effect of the preceding recitation could be greatly heightened by having very small children eross over the back of the stage carrying some of the toys in their arms. This should include some ragged children with simple toys, hugging them to their hearts )

(Enter the Spirit of Music. She is clad in a flowing gown of green, and carries a golden lyre in her arms. The lyre can easily be made from paper. This should be a girl who is capable of singing or playing the violin. Following is a list of suitable Christmas music which can be introduced here.)

Here comes the Spirit of Music

What would Christmas be without music?

MUSIC

There is nothing that music loves more than Christmas. Let me sing (play) to you one of the beautiful things written to help us all celebrate the gladdest day of all the year.

5. Music

Christmas Toy Symphony. H. E. Hewitt Christmas Bells A. Seidel Coming of Santa Claus
Kniicht Rupert
In Merry Christmastide
Bells of Christmas Eve
Chimes at Christmas Eve
Chimes at Christmas

MUSIC

(Waves her arms toward the back of the stage where the church choir may be concealed and asks the audience:)

Can there ever he too much music at Christmas-tide? (Voices previously arranged from the audience shout back, "NO.")

Then do you wish that there shall be more music? (Voices, "Yes.")

Let music ring this Christmas night throughout our

(The choir joins in anthems selected from the following list. Solos of an instrumental character may be introduced here if desired.)

CHRISTMAS ANTHEMS Hail to the Lord's Anointed Shout the Glad Tidings Sing, O Heavens First Christmas Morn There Were Shepherds Stulte Rockwell ... Clark

But where is Good Cheer?

PLENTY

Yes, we can't get along without Good Cheer

PEACE

Good Cheer and Peace go arm in arm. (Enter Good Cheer.)

(She had been seated in the audience wrapped in a black cloak so as not to be noticed by those around

GOOD CHEER

Here I am!

PLENTY What are you doing down there with the people

GOOD CHEER

I'm always right down among the people. MUSIC Do they know that you are there?

GOOD CHEER No. I don't think that they do.

PEACE But it is so dark that I'm afraid they can't see you. GOOD CHEER

That doesn't make any difference. If they would only look around a little they could find Good Cheer with them no matter how dark it is.

MUSIC

Come right up with us, Good Cheer, we can't wait any (Good Cheer goes on the stage. She is dressed

in a flowing gown of searlet.) PLENTY

What is it you do best of all, Good Cheer? GOOD CHEER

I make people laugh when they want to cry, I take the bitterness and the poison out of life.

Can you make us laugh now? GOOD CHEER I don't know, but I'll try,

6. RECITATION

Christmas Up to Date 'Twas the night before Christmas, When all through the flat Not a creature was stirring, Not even the cat.

Above the steam heater the stockings were placed, In hopes that by Santa they soon would be graced. The children were snug in their wee folding bed, While visions of Teddy Bears danced through each head.

And I, in pajamas-likewise in a grouch-Had gone to my patent convertible couch, When out on the asphalt there rose such a clatter I sprang from my bed to see what was the matter.

A mantle of darkness enshrouded the room, The "quarter" gas meter had left us in gloom. But after detaching a chair from my feet, I threw back my curtain and looked down the street.

The arc light shone bright on our new garbage can, Waiting the call of the D. S. C. man. And what did my wandering optics devour But a touring car of a hundred horse-power With a business-like chauffeur so shiny and slick, I knew in a jiffy it must be St. Nick.

As the dry leaves before the hurricane fly He ascended the fire-escape nimble and spry. I drew in my head, and was turning around When in through the air shaft he came with a bound His coat was of broadcloth, the finest I've seen, Though it smelled rather strongly of fresh gasoline.

His cheeks were like roses, his nose like a cherry, He'd the air of a man who was satisfied-very He was chubby and plump, but a shrewd-looking guy, And there gleamed through his goggles a keen little eye.

He spoke not a word, but the foxy old elf Just walked to the mantel, and laid on the shelf A letter typewritten-in business-like style-Then hustled away with a sarcastic smile.

He jumped in his car, and with three loud "honk-honks" He whizzed round the corner and on toward the Bronx. I opened the letter, the message I read, And then I crept silently back into bed For here's what I saw with dismay and disgust "Retired from business, sold out to the Trust."

PLENTY

Oh, pshaw! I don't like that. Besides, I don't think that Santa has gone out of business.

MUSIC

I know he hasu't; he 'phones me all the time that he will have to have more and more music books, pianos, violins and talking machines to keep up with the demand.

GOOD CHEER

Where is Santa Claus, anyhow?

PEACE

He's sure to come along soon, Who's this coming now

(Enter a child with a paper box like a square has box. The letter C, at least nine inches tall, has been cut out of the front of the box and red paper pasted over the opening. In the box is an ordinary electric hand flashlight, so arranged that the light will fall on the red paper and fixed so that child can switch it on easily. As the other children enter with the other initials, they line up so that they spell the word Christmas.)

8. TABLEAUX

THIRD CHILD

FIRST CHILD C is for Christmas, the gladdest of days.

SECOND CHILD

H is for holly and candles ablaze.

R is for rhymes, like carols we sing.

FOURTH CHILD I is for iszard or any old thing.

FIFTH CHILD

S is for Santa Claus, always so merry.

SIXTH CHILD

T is for tree, with the mistletoe berry.

SEVENTH CHILD M is for music, the joy of the day.

EIGHTH CHILD

A is for ample, our Christmas display. NINTH CHILD

S is for singing The Day of the year.

ALL

The world is rejoicing, For Christmas is here

(Children switch on electric lights.)

(Enter Santo Claus with a great ringing of sleighbells.)

SANTA CLAUS

What's this I hear about Music and Peace and Plenty and Good Cheer? Why, I own them all. They are all my children. Now I must get busy, very busy, because I met a man with a big book and a lot of figures, who told me that by actual calculation he had been able to find out that I had to visit three hundred and thirty million children in less than eight hours!

FIRST CHILD But how do you do it, Santa Claus?

SANTA CLAUS

Ah! that's my little secret.

(The conceoled choir commences to sing softly and gradually the audience is encouraged to join it by means of singers scottered through the audience,) Any good carol can be selected from the following list, but probably the best of all is:

9. Music

Hark, the Herald Angels Sing CAROLS Adeste Fidelis.

Silent Night. O Little Town of Bethlehem. (While the earol is being sung Santa Claus goes among the audience and distributes gifts.) THE END

## Practical Exercises in Weight Playing

THE ETUDE

By Edward Bryan Lesher

WHILE much has been written about the importance of weight in piano playing, few understand the proper use of it. Although it is difficult to explain it in type, the following may assist the ETUDE reader in grasping some of the main principles.

While you are playing a scale ask some friend to raise your hands, without warning, about fifteen inches in the air and then let them drop loose. If your hands stay up, you have not been using the weight touch-if, on the contrary, they drop of their own accord downward without any exertion upon the keys, you have in all probability been using the principle of weight in your playing. Your hands should feel like lead to anyone who endeavors to raise them from the keys, but they nevertheless should feel virile and alive to you but in no sense stiffened at any time.

Some use weight instinctively. Rubinstein used it. but he did not know how he acquired it. Most of the present day pianists of renown use it. It seems to me that there is a school of weight players who use the rolling touch, making most of the motions with the fore-It may be weight but it is not dead weight, it is controlled weight, because the arm is used to adjust the weight to the keys. In true weight playing no thought is given to adjustments. There are some teachers who claim that allowing the entire weight of the arm to be supported upon the fingers makes playing impossible as you cannot lift your fingers quick enough, therefore hindering velocity, which requires lightness and the minimum of weight.

This is a fallacy. It does not harm the hand, or hinder the velocity in any manner. It has only been the method of application which has been misunderstood. Perhaps the reason for failure in acquiring dexterity with weight is that the student has not practiced long enough to derive benefits from it. But once it is ac quired, a facile technic is sure.

The most important reason for failure is that the flexor muscles of most pianists have been exercised more than the extensors, because in weight-playing the extensors do the most work. It is this supposed weakness it the hand that has led many to believe that weight hinders velocity. When the extensors are exercised correctly a big difference is noted both in tone and velocity Velocity passages instead of being weak, uneven, muddled, too light or dry, become clear, beautiful and distinct. Also a greater sense of control over the keyboard is noticed.

Important Muscular Control

Another great weakness in the hands of most pupils is the undeveloped inter-osseous muscles; that is the muscles which separate and draw the fingers together Chord playing becomes impossible without control of these muscles. Some part of each day's practice should be given to the development of these muscles. A good exercise is to keep the weight of the arm supported on one finger. Say with the weight supported on the second finger, placed on C with a quick jerk, stretch the third finger as far as possible and strike E or F. Do the same with each pair of fingers. Another exercise to do away from the piano is this: Clasp the second and third fingers of the right hand with the fingers of the left hand and try to separate the two fingers. Also with the second and third separated, use the left hand to try to close them, the second and third fingers resisting.

Another idea which helps greatly in developing efficient piano playing is to use the straight thumb-not bent as is the usual method. This applies to the use of all five finger exercises, scales or any thumb crossings. I used the bent thumb in my playing nine years and could not play a decent scale, but in less than two weeks practice with a straight thumb, a very great difference was noticed in my scales. More indifferent scale playing is due to bent thumbs than to weak fourth fingers. good rule is: The thumb should be straight at all times.

The simplest exercises do the greatest wonders. few simple exercises persisted in and carried to the highest degree of perfection in both velocity and tone are far better than volumes of exercises played through a few times. Most great pianists have a few cherished exercises which they practice every day. They know that these are short cuts to keep up technic. Yet most pupils will pass these exercises by as "too easy." They should remember it is not the mental aspect of exercises, but the muscular application that counts.

Alberto Jonás has given in his Pianoscript Book many helpful exercises that if persisted in for a year will give one a fine technic. Of course the student must know how to apply them.



as we know it upon the Pianoforte was invented in 1783 by the English manufacturer, John Broadwood, There were, of course, many pedals on keyboard instruments prior to that time, but they differed in action and in effect. Of many possible pedals only three have survived.

SHALL I keep the fundamental bass tone sustained

even at the expense of the blurring of the treble, or

shall I, by one or more changes of pedal sacrifice the

The player who studies his pedaling will, perhaps,

have this problem to solve more often than any other.

It is always a case of choosing the lesser of two evils,

for no matter which of the two ways is chosen either

tions. In example one preference is given to clearness,

and in example two the bass tone seems to be the more

This question is not always so easy to solve as

in the two cases quoted above. In fact, it is

sometimes quite difficult, and the solution arrived at

will not always hold good for various reasons which

Invariably, in cases of this kind, the fundamental bass

is the first to suffer. Oftentimes this is necessary, but

not always. Take example three, for instance. No

great artist would fail to see the immensity and gran-

deur of the opening passage of this noble work of Mac-

Dowell's and, consequently, wouldn't think of losing the

fundamental bass for an instant, whereas the mediocre

player of lesser interpretive vision would see nothing but

the slight blurring in the upper part, and by one or more

pedal changes, spoil the colossal effect intended by the

MacDOWELL

RUBINSTEIN

In the two examples below we find two different solu-

bass tone in order to make the treble clear?

Andante quasi a piacere

Moderato Con Mote

will be more or less faulty.

IMPROVISATION

BARCAROLE

we shall see later.



## How to Pedal Fundamental Basses

By ORVILLE LINDQUIST

Professor of Pianoforte Playing at Ober in College



It is not always the big passages that are spoiled by a too-frequent change of pedal. In example four there should be but one change of pedal in each measure and that on each fundamental bass note. But every teacher who has taught this little waltz knows how easy it is for even talented pupils to pedal more often than that.



In example five we have a still better illustration of how players are apt to neglect their fundamental basses. In these two measures and the following four it is important that the foundation bass tone be pedaled through from the first count of one measure to the first count of the next, but it would be safe to say that not one pupil in a dozen would feel inclined to do this.



Of course, this matter of pedaling for clearness is one of the most important phases of pedaling, and should never be lost sight of. The most abominable thing in piano playing is keeping the foot down on the pedal from one fundamental bass to the next, regardless of consequences. Nevertheless, one should be careful and not favor clearness to the extent of not listen-



THE Soft Pedal of the Grand pianoforte in which the Hammers are shifted sideways so that only one string is struck instead of three (the una corda effect) was believed to have been invented simultaneously by Stein in Germany and Broadhead in England. The Sostenuto Pedal was invented by the American, the late Dr. Henry Hanchett.

ing to the foundation basses, if he wishes to keep his playing from being too dry.

The pedaling given in the above three examples is, of course, for normal conditions. It might not sound well in a small room or on a piano that hadn't a good bass resonance. In example three the final D minor chord would need enough force to overcome any dissonance there might happen to be, and in all three examples the fundamental bass would need its proper amount of tone. It does not necessarily follow that this pedaling will always be the proper one, however, for the conditions that govern such cases are many.

Whether a bass tone should be pedaled through a dissonant passage depends upon the following conditions: First, it would depend upon how low the pitch of the bass tone was, or how high that of the dissonant

Second, upon how strongly the bass tone was struck or how lightly the dissonant ones were sounded. Third, upon how much bass resonance the piano had,

or how little in the treble. Fourth, upon how strong the consonant notes were

played, or how soft the dissonant ones. Fifth, upon the fastness of the tempo.

Sixth, upon how large the hall was, and even upon the number of people in it.

Now, when we consider that each of the above conditions is also governed by atmospheric ones, we can easily see why, as said above, a particular pedaling will not always be the best. It is also plain to be seen that listening to one's own pedaling is the all-important thing. In fact, it is only by constantly listening to his



own pedaling that a player ever can hope to become artistic in the use of the pedals.

It is a fact that, owing to the above conditions, a pianist may, on various occasions, play the same piece on the same piano, in the same hall and with the same pedaling, and the effect be quite different each time. Not only must a player always listen to his pedaling, but he must also never he too satisfied that the pedaling used ie the only kind

No doubt we would be surprised if we knew how often pianists like Mr. Hofmann or Mr. Lhevinne were puzzled as to whether they had better do this or that with the nedal.

A short time ago the writer picked up a book on the various phases of piano playing. He was very much surprised, on turning to the chapter on pedaling-an excellent one except for this fault-to find it very positively stated that there was only one way to play the closing measures of Grieg's To Spring, in order to give a rendering of it such as Grieg intended according to his markings.

This was the way mentioned: "Silently press down the bass octave B after the chord is rolled, thereby enabling the player to change the pedal on the D natural and at the same time not lose the fundamental B."

Now there are three other ways of pedaling this passage, any one of which-at least in the writer's oninion-is better than the above mentioned. The trouble with this way is that when the D natural is pedaled we lose sight of the high F sharp, because the left hand has to be taken away in order to silently repress the octave B. (Pedaling number one.)

Exactly the same effect can be obtained, without losing the E sharp by employing the sustaining-pedal on the octave B. (Pedaling number two.)\*

These two pedalings have another weakness, however, in that the fundamental bass tone becomes too thin and dry after the pedal has been changed on the third count There is no reason why, under normal conditions there should be any pedal change at all on the D natural. Grieg has marked this measure piu retard; and, by the time the fourth count is reached, the D sharp has become too weak to do much damage. What little blur ring there might be could easily be wiped out by a little more emphasis being put on the D natural.

This pedaling is the best of the four because the is much richer in color, owing to the fundanassage mental bass being held through to the end by the damper-pedal. (Pedaling number three.)

However if the player seemed unable to make the passage clear with this pedaling, it could then be done by the use of a half-pedal on the D natural. This is the second best of the four pedalings. (Pedaling num-

her four ) Many players are misled by the expression half-pedal and have the idea that the pedal is to be let up only half way. Of course the pedal must always be let up far enough to enable the dampers to touch the strings or the pedal can have no effect on the tone. The idea of course is to have so quick a foot action that the dampers are not down long enough to affect the stronger

\* The Sustaining-Pedal can be used to good advantage in examples one, two, three and five. See the writer's article on the Sustaining-Pedal in THE ETUDE for December, 1919.

vibrations of the bass strings, so that it is possible to clear up a passage in the treble without affecting the fundamental base

Right here it might be well to add that the expres sion tremolo-pedal, vibrato-pedal and trill-pedal-all meaning the same thing-are also misleading. The pupil is apt to get the idea that all he has to do is to go at the pedal a la woodpecker fashion. The above numerously named pedal is nothing more than a number of half-pedals in quick succession; and each movement of the pedal must, to be effective, come in contact with some definite note. Notwithstanding many statements to the contrary, there never was an effective tremolo pedaling that could not be clearly analyzed by the system of pedal notation used in this article.

The reader has seen how a passage might be pedaled various ways with very much the same effect obtained. It is important that such pedalings be studied so that the best might be selected. It is still more important to try various pedalings in order to obtain different effects

Innumerable examples might be shown where this can be done. One example will suffice however.



There are many excellent teachers of pedaling throughout the world, and fortunate indeed is the pupil who is studying with one. In closing, there are two teachers of pedaling in particular who stand head and shoulders above any others; and no pupil is so poor that he is unable to receive instruction from them. Their names are none other than Mr. Right Ear and Mr. Left

The pupil that listens and follows their instructions to the best of his ability is bound, day by day, to become more and more artistic in the use of the pedals.

## Mandatory Technic

asked time and again by students who expect that of all the touches recommended there must be some kind of a law prescribing a special touch in a special place. Of course, where a staccato touch is prescribed, some kind of a staccato should be used; but whether it should be a finger staccato, a hand staccato, a staccato

"WHAT touch must I use here?" This question is caused by raising the arm and thus permitting the finger to dip almost unconsciously into the key, must be determined by taste.

Better to say that the composer here desired a crisp brittle effect and try all forms of staccato touch to see which gives the notes the proper crispness.

## No hard and fast law is ever wise,

## Words of Wisdom from Schumann

LISTEN attentively to songs of the Folksong type. They are a quarry of the most beautiful melodies, and furthermore they open to you a prospect of the charac-. ter of the different nations.

Avoid music coming from the waste-paper basket.

Endcayor to find out whether your musical comrades know more than you do. Don't think that old music is passé. Many of the

words you are now using are hundreds of years old but they are as useful now as they ever were.

#### Rubinstein's Teaching Aphorisms

THE first notes heard by the audience are the most important. Upon them will depend the impression.

Look out for the bass; the clearness of the harmony depends entirely upon the bass. If your basses are indistinct or incorrect your harmonies are wrong.

Passages that interest you while you play them will also interest the audience. Interest is contagious. Be independent. Examine all finger markings in your edition. Perhaps by some little change you can improve your own playing of the passage ten-fold.

THE ETUDE

## Justice for the Piano

By Frederic Ayers

How often one hears or reads something in disparagement of the piano! For instance, in a recent work on orchestration reference is made to the piano's "poor and slightly unpleasant tone-quality." And such things seem usually to be allowed to stand unchallenged. Yet Wagner in a letter from Paris spoke of having a new piano whose tone was so beautiful that it had given him fresh inspiration for the opera upon which he was working Whether, or to what extent, pianists are responsible for the existing antagonistic attitude by forcing the tone of their instrument in large halls and in contending stridently against the multitudinous modern orchestra, let us not inquire.

The charges usually made against the piano are three: First, it is asserted that the piano cannot sustain a tone, and this is undeniable. The tone of a piano string begins gradually to diminish as soon as it is struck. But it must not be inferred from this that the piano is unsatisfactory in slow or sustained music which is conceived idiomatically for the instrument. Who would wish to hear a Chopin melody played upon anything but the instrument for which it was written? Or who, having heard Chopin's Etude, Op. 25, No. 12, played by a master, will fail to realize that the piano can in its own stirring way produce a sustained tone of the greatest

breadth, power and beauty. Second, it is said that the mechanism in the piano between the finger and the string is so considerable as to prevent the transmission of the finer shades of feeling. And in reply one can only say that in the modern instrument this mechanism has been made so perfect that the differences in touch and tone-quality between different pianists are many and minute and manifest in the hearing. Moreover, the tonc-quality of the piano depends not alone upon the impulse given to the particular string, but is influenced by the vibrations of all the other strings sounding at the same time. Mr. Harold Bauer has pointed out that the pianist "is able to suppress some overtones and hring out others by emphasizing a note here and there in a chord of many notes, especially in an arpeggio, and by slighting others. In this way the tone color can be greatly varied, making possible expression of the utmost subtlety of feeling

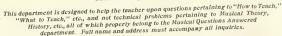
Third, the most serious accusations urged against the piano is that it has no tone color at all! That while the trumpet is red and the oboe green, the piano is merely black and white! Now, tone color, as is well known, is a matter of overtones. Let us consider the piano for a moment from this point of view. Will you be so good as to go to your piano and gently press the key of middle C, raising its damper but without striking the string with the hanner? Then (with the padal released, of course) strike the C below the hass staff sharplystaccato. Notice that the held middle C sounds clearly for a considerable time after the low C has been damped. Now please do the same thing, striking the same low C, but holding silently the E above middle C. Then repeat, holding G, then B flat, then D. Notice that these, too, sound. You will then be able to hear the simultaneous vibrations of any combination of them. These you will also be able to hear if you will depress the damper pedal and sound the low C rather softly. concentrating your attention upon one after another of them, and, if your ear is good, you can with a little practice hear them with the pedal released, sounding as a part of the low string's tone. Then you will realize that not only is the piano rich in overtones, but through the peculiar construction of the instrument, each one of these is strengthened, when the pedal is "down," by the sympathetic vibration of the string having the same pitch. Nor is this all. When several notes are struck at once many of the overtones of one will strengthen those of another, thus enriching the whole tonc-color and producing effects which are often of the most fascinating beauty, and which are wholly impossible on any

other instrument or combination of instruments. One morning last winter I had an early walk after a thick mist (a rare thing in Colorado) had been overtaken by a sudden and severe cold wave. The moisture had crystallized on every bough and twig in exquisite little fern-like plumes as close together as they could stand. The snow also was covered with them, and so hard and sharp had they frozen that each miniature frond or crystal was a minute prism that threw sparl.les of rainbow colors in all directions. Looked at casu the snow fields were a marvelously alive and brilliant white, but a second glance showed that the white was everywhere pierced by infinitesimal jets of every imaginable color. The piano tone is like that.

THE ETUDE

## The Teachers' Round Table

Conducted by N. J. COREY





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## Lifting One's Self by His Own Bootstraps

"I have studied four years and have a Junior Certificate. I here my mustle and have plenty of octermination, and am going concernment, and may be considered to the state of the difficulty of the state of the state

Your equipment seems to be satisfactory so far as you have gone, and with enthusiasm and industry there is no reason why you should not accomplish a great deal more, even by yourself. There are many elementary teachers who have not carried their studies so far. It would seem the wiser plan, however, to abandon the concert pianist idea under these conditions, except in so far as you may appear locally, or in the smaller cities throughout your part of the country.

If you have been grounded in the principles of Mason's system, it will be well for you to procure all four volumes. The first book should be given the closest and most attentive study you know how to give, and reviewed over and over. Small assignments may be taken simultaneously. The books do not present a consecutive course from beginning to end, but as many departments of study, all of which should be pursued together. You should also study with it Mastering the Scales and Arpeggios which will throw many side-lights upon your study. I fancy from your letter that the Beethoven sonata is in advance of what you are able to play well. For etudes you would better, therefore, review Czerny-Liebling, Book II, then going on to Book III. The Cramer-Bulow studies may follow, and then some of Clementi. You may intersperse Bach's Little Preludes, and Lighter Compositions if you desire. Indeed no musical education is complete without Bach study. The Two and Three Part Inventions may follow the Cramer. Suggestions as to octaves will be found in Mason book. On request the publisher will send you a graded classified catalogue from which you may select classical and semi-classical music to suit your needs. Above all you should classify your practice, adhere to it, and leave nothing unfinished that you begin. A metronome will be invaluable to you for by it you can work things up to their proper tempo.

## Sharps and Flats

"After ten years playing I am a good reader in flats, but an much troubled by sharps. Have tried many ways, but still find them awkward. Have no trouble with senks in sharps, but do with those in flats. How can I overcome this?"—C. A.

I have never found this to be anything but an imaginary trouble, but it is said that the hallucinations of the imagination are a fertile cause of untold discomfort. In all cases that have come under my observation, and they have been many, the difficulty is caused in early playing days by flat keys predominating at the expense of sharp. Pupils often acquire a fanciful idea that flat keys sound better, and therefore overcultivate them. Meanwhile if you transpose any piece written in sharps into flats, unknown to the listener, he will be totally unconscious of the change, and will not even fancy that the piece sounds any less euphonious than usual. The trouble seems to be one largely of the eyesight. I have never failed to effect a cure by simply advising the player to confine himself entirely to sharp keys for a number of weeks or months, as may be necessary. You can find plenty of desirable pieces in sharp keys. The trouble in scales is again one of eyesight-feeling. In every sharp key the thumb passes from a black key to the white next above in ascending. In flats the thumb skips over a white key in passing from a black. Here again you only need more practice, and the confusion will gradually disappear.

#### Overeating

"I have given one pupil the following for single lesson, and would like to know if very few many lesson and would like to know if very few many lesson and like to know if very few many lesson and like the like value of the like

Two items you omitted in your letter which would have some bearing on the answer. First, the number of hours spent by the pupil in practice, and second, how much of this was review work, or was it all advance? Speaking in a general way your dose for the average

pupil would be a tremendous one. No pupil, except one of exceptional talent and several hours of daily practice, could compass it, and give any attention to hand, arm and finger development. At this early stage of progress the attention should be concentrated as much as possible upon the development of the playing apparatus. This means a great deal of repetition of finger exercises, etc., and then, after they are thoroughly learned and committed to memory, still more repetitions with the closest attention to the action of the fingers. Quality, not quantity, should be your guide in assigning lessons. To play through the foregoing list in a half-hour lesson would occupy nearly the whole time without leaving a moment for criticism and drill in hand action. The question with every teacher should be, What am I doing to prepare my pupil for a perfect foundation in finger, hand and arm control and action, so that he may avoid the in-numerable pitfalls which beset the pupil who neglects this important factor in piano study, and eventually causes his ruin.

#### Professional Courtesy

"I have studied the plane for four years. I am "I have studied the plane for four years. I am swellent is a receilent iteacher who gives me lots of technical work and solo numbers. (Here follows a long list of music that has been studied and which is of the best.) Will you kindly offer and which is of the best, me a list of advanced pieces which you think will be within my grasp? Also a list of some of the easier ctudes of Chopin?"—S. J. I occasionally receive a letter similar to the forc-

going. To all such players I would like to put a return question. Do you not think when you have an "excellent teacher" with whom you are satisfied, and who seems to be competent to keep you provided with the standard repertoire and other modern pieces, that it would be discourteous for me to "butt in" on his work? I might say something which would inadvertently unsettle your confidence in him. According to your letter he is abundantly capable of answering your questions. Every teacher likes to have the full confidence of his pupils, and any teacher would have a right to take offence if he should know that his pupils were applying elsewhere for the knowledge that he was being paid to supply, especially when the pupils acknowledge his capability. Your excellent teacher who is giving you "lots of solo numbers," will be able to provide you with all you need. If you were dissatisfied with your teacher, had decided to leave him and could find no other, then the Round Table would be exercising no professional discourtesy in recommending work which your letter already implies he is abundantly able to supply. The first duty of every pupil, you will agree, is to his teacher, and should not be violated until it is found to be no longer possible.

#### Limited Supply

"Kindly mention a few ctudes giving the left hand the most work, and also of masical value equal to the Revolutionary Etsde by Chopin. Something for concert use."—J. 6.

Studies for the left hand are not numerous. Indee: the virtuoso who wishes his left hand to be equally skilful with his right will be obliged to invent a good deal of special study for its use. A collection of left hand studies that are very fine are Fifteen Etudes for the Cultivation of the Left Hand, by E. R. Kroeger. These, however, are not so difficult as the Chopin you mention.

Here and there through collections of advanced etudes you will find one specially for the left hand, as in Chopin. You will find very valuable material in Henselt's Etudes, Op. 2 and 5; Rubinstein's Six Studies, Op. 23; Saint-Saen's Six Studies, Op. 52, and Liszt's Etudes Transcendantes. These are all of extreme difficulty, especially the last named. Brahms has arranged Weber's Perpetual Motion for left hand, which is also excessively difficult. Pieces for left hand alone which are popular are Sextet from Lucia, Leschetizky, and Nocturne by Scriabine. There is nothing better for the cultivation of the left hand than the practice of Bach, and if you wish something of the highest difficulty along this line the transcriptions of compositions of Bach by Liszt, Tausig, d'Albert, Busoni and others will keep you busy for some time. All advanced modern compositions contain passages of special difficulty for left

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#### Progress Gradual

"I. I have a pupil of thirty who is now in the fourth grade. I have given projects, and the projects, and the projects are supported by the projects of the pr

organ?

"3. Is it advisable to try and teach children five 
\( \tau \) six years old who do not know the alphabet?"

-V. W.

A pupil of thirty may have trouble in adding very much to the technic she already possesses. As to this you will need to be the judge, and the fact that she says that she understands this or that is not so important as whether or no you know she is doing her work correctly and not stiffening up her muscles. Passing from one grade to another is no more arbitrary than the changes of the moon. It is gradual and imperceptible. She will need etudes to supplement the Mathews, than which there is nothing superior. A thorough review which may be accomplished through Heller's Op. 46 and 45, the best numbers, and the second book of Czerny-Liebling would be of great value to her right now. Mathews graded course is an index of progress, and does not contain by any means all the study work needed by a pupil. Mason's work is intended to cover many years of practice. It is not a work to play from end to end. Rapidity in playing will depend largely upon the supple and free condition of the muscles.

2. Write to the publisher for the First Year in Organ Playing, by George E. Whiting. Also Graded Materials for the Pipe Organ, by James H. Rogers.

3. Whether children know the alphabet or not makes no difference. Any child can learn the first seven letters, which is all you will need. For such little children you will find the A. B. C. of Music, and Melodics without Notes, by Mrs. Hudson valuable.

#### Nervousness

"I suffer unhearably from nervousness when I try to play in recitals. Sometimes I have to leave the plane after playing a few measures. What can I do to evercome it?—If, M. Z.

Keep yourself in as healthy a condition as possible; to this end exercise frequently in the open air; inveigle your friends, one, two or more at a time, to sit down and listen to you play. Play to them as often as possible, prolonging the sitting as long as they will listen. You probably have a number of friends whom you can make use of in this way. After you have had a considerable experience playing for one or two at a time, get half a dozen of them to come and hear you, which will seem more like a public audience. By following out this plan you will find your nervousness will be very much lessened. Next read the symposium of this topic in the July, 1920, number of the ETUDE.



The Home-Life of the Schumanns

By Arthur S. Garbett

Never was a marriage more blessed with love and music than that of Robert and Clara Schumann. It was a musical rhapsody, yet like all good rhapsodies it had its moments of dissonance, for the combined melodies of their life together did not always run in thirds and sixths, and the shadow of Robert's illness frequently cast it in the sombre minor mode in which it was destined to end.

"Father has always laughed at so-called domestic bliss," wrote Clara in the diary they kept in common shortly after their marriage in 1840. "How I pity those who do not know it; they are only half alive!" And this was the key in which the rhapsody began in the little apartments at No. 5, Inselstrasse, Leipzig. There were two grand pianos, but they couldn't both be played at the same time, and herein lay the first touch of domestic friction ultimately smoothed over by the good sense of both. Robert was so busy composing he gave Clara, further handicapped by the housework for which she was untrained, very little time for prac-"I cannot find one little hour in the day for myself," she wails. "If only I didn't get so behind!"

What she lost in practice, however, she gained in musicianship. The second week of their marriage they began to study the Well-tempered Clavichord of Bach; and ever afterwards they worked together at canon and fugue and the music of the masters. Robert took Clara on a personally-conducted tour through Cherubini's Art Counterpoint, and she learned to compose. Under his influence she changed from a brilliant girl-virtuoso pianist into an artist of the loftiest conceptions. What the memory of those hours of loving study must have meant to her after Robert's untimely death!

#### Early Married Life

They started married life on an income of approximately a thousand dollars a year-not bad in those days, and in Germany. Part of this was private income, and part Robert's earnings as editor of the Neue Zeitschrift für Musik, the musical journal he founded and continued to edit for four years after their marriage. Soon, however, came additions to the family, which necessitated greater effort, and it was the practical Clara who did most of the earning by resuming her concert work. Later Robert became music director in Düsseldorf and thus aided the family budget.

Marie was their first child, born September 1, 1841. "How proud I am to have a wife who, in addition to her love and her art, gives me such a gift," writes Robert in the diary. The 13th of the month was Clara's birthday, and little Marie's christening day; and Robert surprised his wife with the printed parts of his first symphony, a bound volume of their joint songs, and the score of the D minor symphony "which I had secretly finished." (Schumann's habit of composing in secret and remaining aloof for days at a time caused Clara a few pangs of jealousy.) Later that year he also wrote

the familiar Schlummerlied as a Christmas gift. It was the charming custom of these two lovers to write music for each other's birthdays and family festivals.

Robert was not altogether pleased to have Clara resume her concert work. He hated the loneliness when she was away, and was sensitive of what people might say, but both desire and necessity urged her on, and Robert did not openly revolt. Compensations came with the happy reunions and the home-life that followed.

They had seven children in all: Marie, Elise, Julie, Ludwig, Ferdinand, Eugenie and little Felix, named after Mendelssohn. Felix was born after Robert was in the asylum and missed the happy times enjoyed by the others when their father joked with them, rode them on his knee, taught them little songs and played or read to them. "When I look back on my life" wrote Marie, "my childhood shines as the brightest spot in it." And again she says, "Our mother gave us piano lessons, and every Sunday morning we played to father." He loved to tease them. "We met him once," says Marie, "as we were coming out of school. We saw him walking with Herr v. Wasielewski on the other side of the street, and ran across to say good morning and offer our hands. He pretended not to know us, looked at us through his glasses, and said: 'And who may you be, dear little people?' We were very much amused." Schumann's love for his children found happy expression in the Kinderscenen and the Kindersonaten-"for such child-performers as never were!" commented Clara, and the name was afterward changed to Klaviersonaten für die Jugend (Piano Sonatas for the

Shortly after their marriage, Robert's health had begun to break down, and their life in Leipzig, Dresden and Düsseldorf was frequently passed under great anxiety on this account. He became nervous and irritable, and prone to melancholy aloofness. Frequently he complained of rushing sounds in his ears, and toward the last heard imaginary music with extraordinary vividness. One night he got up from bed to write out a theme which, as he said, an angel had sung to him. He often heard angel-music of this sort, but at times the angels were replaced by demons who told him in hideous music that he was a sinner and would he cast into hell.

#### The Happiest Year

Notwithstanding this growing shadow, possibly the happiest year Robert and Clara spent together was that before Schumann's malady took its final form, A brilliantly successful tour in Holland, where both were received with the warmest enthusiasm, brightened their lives considerably. And Robert composed with a feverish vigor they could not recognize as the final spurt of a dying flame. The Schumanns never lacked for friends. but the year brought them in closer touch with Joachim, and gave them a new friend in Brahms, then scarcel more than a youth whose genius Robert acclaimed. They were to be a great consolation to Clara in the years that followed—Joachim and Brahms.

Of the final phase little need be said. Schumann's

increasing malady led him to attempt suicide by drowning in 1854. At his own request he was placed in a private asylum, where he died July 29, 1856, after sixteen years of a married life which forms one of the tenderest episodes in the history of music.

The Home-Life of other Masters will be discussed in later articles.

## Why Live Your Pupil's Musical Life for Him

By T. B. Empire

WE over-conscientious teachers are apt to limit the individuality and independence of our pupils, fearing that they may make unnecessary mistakes without our guidance. But isn't it true that a pupil is just as likely to have a point impressed upon his memory by a mistake, as by our precept and example? Instead of tying him to our pedagogical apron strings, let us give him full play, to make mistakes, to orient himself by wholesome experience, to find out that he doesn't know-it-all. He will come to his lessons in a more chastened frame of mind, and do better work subsequently, than if he looked timidly out over your shoulder at the musical world, little, over-anxious teacher!

To inspire the student to do is perhaps the greatest attribute of the successful teacher. It is easy enough merely to give advice.

## Delicacy of Touch-True and False

By M. A. Hackney

THE most beautiful pianissimo effects in piano playing are produced, not by feebleness, but by finely controlled

A player whose execution is harsh and lumpy-who "pounds out" every note-has, indeed, a serious fault; but it is one which is easily overcome by the practice of scales and by attention to the proper observance of nuances and accents. Such studies as Czerny's School of Velocity are helpful. This is so well understood by teachers of any degree of experience that it is hardly necessary to dwell on the matter.

The contrary fault-a touch so timid and delicate that the notes frequently "miss fire" altogether - is much more difficult and perplexing to deal with, A pupil who has this fault often will go through the motions of playing, but fail to strike certain keys in such a manner as to produce tone, even the faintest. This is especially noticeable in chords of three or four notes and in accompaniment figures founded on chords. Coupled with it is always found a slackness in holding keys firmly down when a tone is to be sustained.

Where this arises from mere muscular weakness of the fingers, diligent and continued practice of the "two-finger exercises" in the first book of Mason's Touch and Technic is of great benefit. Piano teachers of different schools have other exercises which are practical for the same purpose, those of the "pressure touch" persuasion differing from those who advocate highly raised fingers and a hammer-like stroke. Both are good in their own way. The real trouble lies in the fact that muscular weakness is not the sole cause of this troublesome fault, but only a contributory cause.

The problem is more often a personal than a mechanical one. Pupils are warned at home, by well-meaning, but misguided parents, against undue "pounding" of the piano, before they have had a chance to acquire skill to control the tone exactly as an artist might, and they get a timidity of attack which it takes years to overcome, even if they do succeed at last. It is far better for a young pupil to play a little too coarsely and heavily at first, rather than too timidly and softly. It is much easier, later on to tone down excess of strength than to holster up weakness

#### Don't Blame the Doctor

Another phase of the same problem is that, where a young player has naturally a tendency to a sweet and agreeable musical tone, and (in spite of most serious faults) is praised at home for having a "beautiful touch." This is good as far as it goes, but such a pupil is almost invariably too self-conceited to realize that the touch is still seriously defective and does not second the efforts of the teacher to overcome faults that persist. Such a pupil will generally go through the motions of playing without actually sounding more than threequarters of the notes whose keys the fingers touch. I hope that other teachers may have been more successful, but I am obliged to confess that I have never found a remedy for just this condition; it is practically hopeless. A physician cannot be blamed for failure when the patient refuses to take the medicine.

For those who are conscious of such a fault and wish to make a determined effort to overcome it, the following hints may be helpful,

1. It is not enough to "go through the motions" of playing. One must listen for the sounds, and not be satisfied unless they can be heard in every case. Remember that piano playing is no better than it sounds!

2. Make every finger motion complete and decisive. The finger must "follow through" until the key is at the bottom of the stroke, no matter whether the effect is to be pp or ff. If the note is to be sustained, the finger must hold the key clear down-not allow it to rise again half way. This does not mean that it must be held with undue force or stiffness, only with consciousness and decision.

3. Let your practice embrace plenty of loud playing and plenty of soft playing, and let the soft be as well articulated and distinct as the loud.

4. If possible, practice only on a piano with an even and well-regulated action. On a piano with a faulty action one is unable to judge properly of one's own touch, and cannot always tell whether faults are being acquired or conquered.

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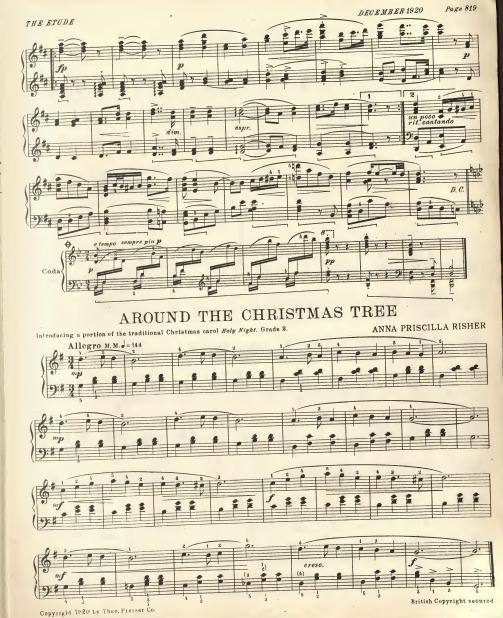
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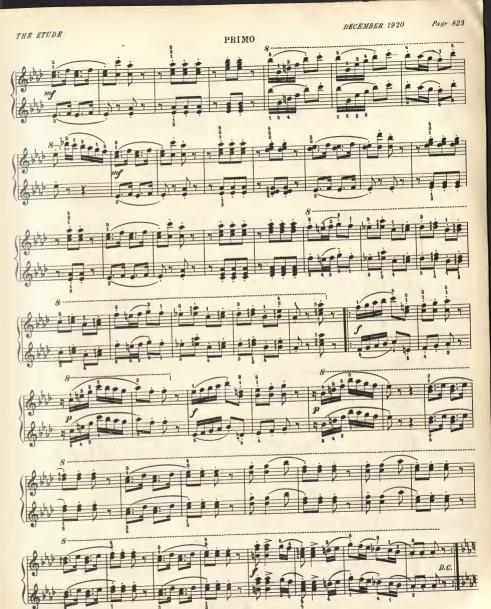


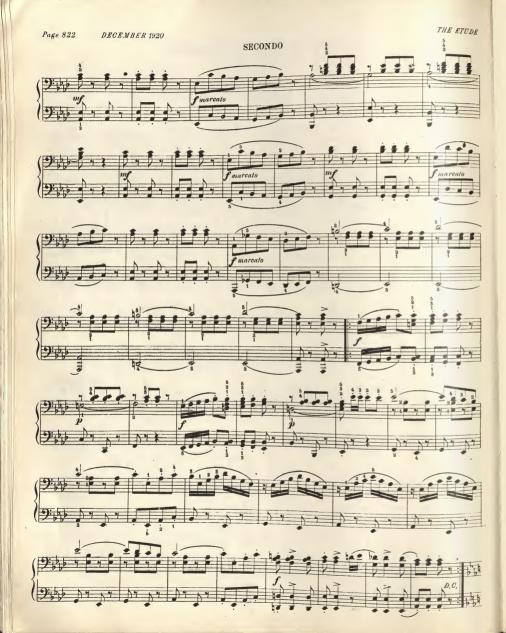


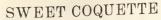




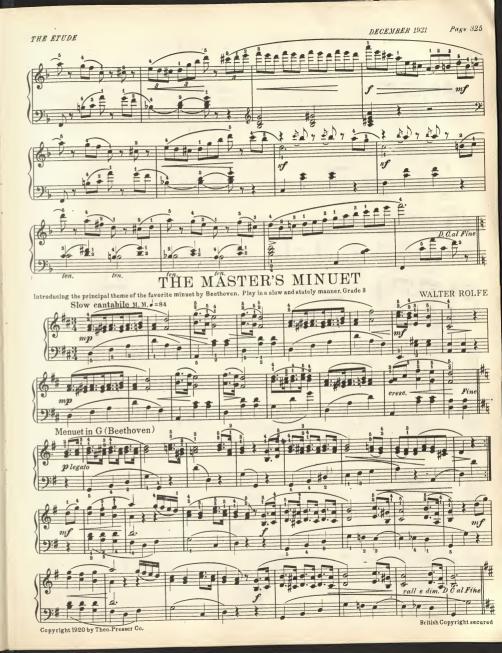
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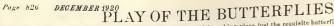
















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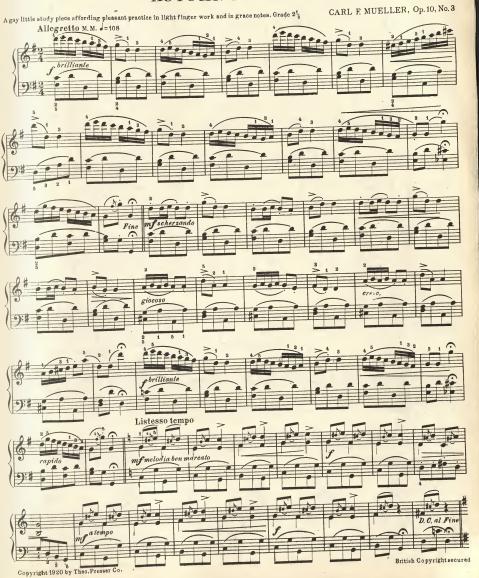
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## AUTUMN FROLICS







JAMES I. WRAY

Page 836 DECEMBER 1920

Edited and fingered by Frederick Hahn

JUNE BARCAROLLE

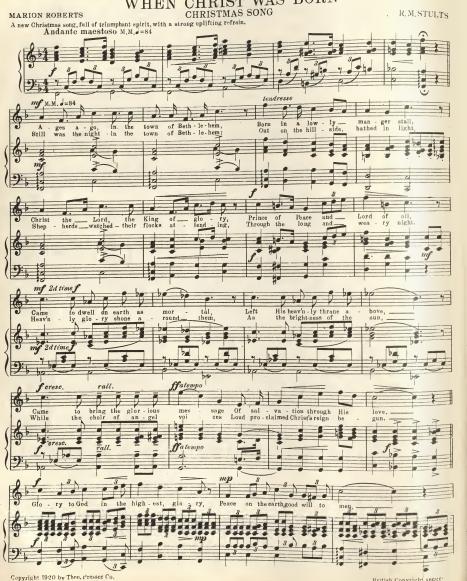
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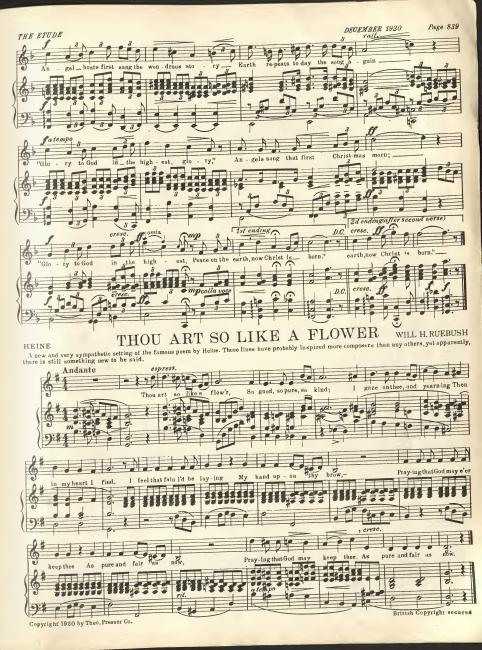




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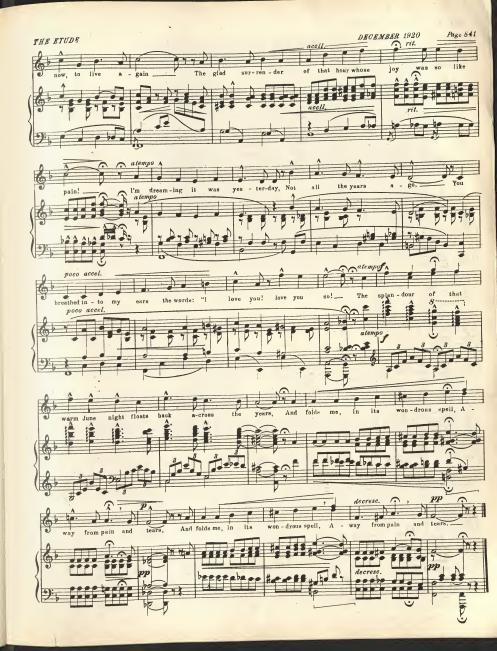




## A DREAM OF YESTERDAY

Poem and Music by KATE VANNAH





Page 843





## Indexing Copies of The Etude

THE ETUDE

#### By Abbie Liewellyn Snoddy

CAREFULLY cut the table of contents from each ETUDE. Arrange the ETUDES according to the year of their issue. Obtain heavy manilla paper, such as music stores use to protect sheet music; cut and fold it to form a cover large enough to accommodate twelve numbers, and write plainly upon the back of each 1913, 1914,

Next, select a small pamphlet for which you have no further use, taking care to choose one which is firmly bound and is a trifle larger than THE ETUDE contents. With a sharp knife cut out the leaves, leaving a full inch from the binding to form a stub. Paste each table of contents, in order, upon these stub-leaves, and you will have a neat, compact index volume, through which you can turn rapidly and easily, and which will soon prove itself to be "a friend in need," as well as "a friend,

### How Our Music is Invading the Orient

In a somewhat lengthy article in the London Musical Times Norman Peterkin tells, in extremely interesting fashion, how Occidental music is invading the Orient. He mentions the excellent modern compositions of the Japanese Koscak Yamada and the Indian Kaikhusru Sorabji, and states that some of the Filipinos are making remarkable progress in writing modern music. Yamada is a pupil of Max Bruch. The writer gives especial attention to the influence of the sound reproducing machines of various kinds.

## Have You Tried These Strain Minimizers?

#### By Rena I. Carver

A GROUP of piano teachers were dis-cussing ways in which to avoid unnecessary strain in teaching.

The one who devoted much of her time to beginners and consequently was seated near the piano or clavier several hours each day pointed to a very high desk and declared enthusiastically, "That is my salvation. I do all my bookkeeping and typewriting there. You see it is so high that my forearms rest naturally on the top. What a relief it is to stand up!"

"I often drop things, just so that I have a chance to bend over and pick them up, and thus energize my muscles and nerves. I suppose people think I am very clumsy," laughed Miss King.

"For the first lesson in the morning I place my chair on the right side of the piano and change it to the left side for the next pupil, alternating throughout the day," said Miss Smith.

A teacher of advanced pupils said, "Ot course, I have more opportunity to walk about during the lessons, as effects cannot be properly judged sitting close to the piano. When I do sit down I relax my body (letting the chair support me) instead of perching on the extreme edge of my chair in a tense condition.

"I don't see why I need to degenerate physically just because my occupation is sedentary!" exclaimed the energetic Miss ohnston. "I always sit erect with chest held high and the small of my back supported. I exercise while sitting at work by deep breathing and by stiffening the muscles of first one limb a few seconds, then the other. All the muscles of the body may be exercised in this way. I sit as little as possible. Standing and lying are more healthful and natural positions, and I lie down or exercise in the open air sons and am refreshed for the next pupil.



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## **Every Detail Counts**

By Frederic W. Burry

simply must be close attention to even the manner. Such editions are rare to-day. slightest detail. Always checking and improving, constantly discovering further little details which, if attended to, will add to the beauty of the interpretation of the work. Twenty-five years ago a fawhen I have a few minutes between les- mous teacher revised and edited a number of a varied character, going into every lit- pupil what finger to place on a certain infinitesimal analysis for its expression.

In studying the art of music, there the shade of detail in a most comprehensive

The other day, when I asked one of our music dealers for a certain composition "fingered," he said he did not have it in a fingered edition, that it wasn't necessary, since anyone who could play it could finger music every detail counts, and if it takes it. I also heard of a prominent "Professor" who, when asked by his ambitions tial worlds, it also calls for very close,

note, impatiently fold him to "put any

Putting any finger on it may be a nice, easy way out of a problem, and possibly on occasions quite all right, but surely this would never do as a regular practice. In you into the boundless kingdoms of celes-



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## Some Interesting Facts About Registers

By Mme. Agnes J. Larcum

[The writer of the following article is one of the best known of the English vocal teachers. The article is a paper read by Mmc. Larcum before the "Society of Women Musicians" in England and is reprinted from the "Musical Times."-EDITOR OF THE ETUDE.

human voice than about any other part of the art of teaching singing.

We have teachers who deny the existence of registers, teachers who say they should be ignored, teachers who insist on five, or three, or two; some who train the registers up, some who train them down, and again others who never think about them at all.

I propose to put before you, in as simple a manner as possible, the theory of registers as taught by Manuel Garcia, and explained by him in a paper read before the Royal Society of Great Britain in 1855, after a long period of research accompanied by experiments on himself and others, conducted on absolutely scientific

I was permitted some years ago, by the courtesy of the Royal Society, to have a copy of the original address made, as delivered to them and recorded in their "Proceedings." The address is in exceedingly technical language, but I hope to make its main teaching clear without using many of the somewhat jaw-breaking terms which seem so dear to the medical profes-

I think we are safe in taking for granted that every note produced by the human voice is formed in the larynx by the vibrations of the vocal cords.

These ligaments in the female larynx are somewhat less than half an inch in length. As far as we know the glottis alone has the power of varying the pitch of the voice, variations which have been known to extend in some exceptional voices to three or more octaves.

How can such a tiny instrument as the larynx produce such a great variety of pitch without in some way, at some point, modifying its action?

#### Vibrating Strings

I expect we are all more or less familiar with the dieory of vibrating strings as usually called the "chest" register), the explained so beautifully by Professor whole glottis is thrown into loose, full Tyndall in his treatise on "Sound." By referring to that we shall see that in all vibrating strings the pitch of the sound produced is determined by these conditions begin to stretch, and that goes on as long -namely, the length, tension, thickness as it can be done without any feeling whatand density of the vibrating element.

In passing I may as well remark that I am now dealing entirely with the pitch of sounds, not at all with quality. It is, in my opinion, the aspect of the subject with which the registers are most concerned.

We find then that in all vibrating strings, or light one. We have only to look at the inside of a pianoforte or at a violin to mechanism of all manufactured stringed tension.

varied by shortening it by finger pressure.

sharpen, or loosen it to flatten, but the powerful tone. principle is always the same.

aspect of the case which is of such great interest and importance to us as teachers taken. of singing is the fact that the vocal apparatus as a whole is provided with muscles which can thicken, make thinner, tighten or shorten the cords or vocal ligaments.

#### Garcia's Definition

Manuel Garcia defined a register as "a series of homogeneous sounds produced by one mechanism." He recognized three registers in most female voices and divided

the two lower into two parts. He taught that the mechanism employed in varying the pitch of the voice was of two kinds-one a closure of the cartilages, and the other a stretching of the ligaments. Both closure and stretching have the effect of raising the pitch.

The glottis or vibrating element of the human voice consists roughly of two parts, one of cartilage (the Arytenoids or Pyramids) which close, and the other of ligaments which stretch. The two parts into which he divided the chest and medium (or falsetto as he called it) registers, include the notes produced first by closure, then followed by those produced by stretching. The singer is not aware when the

action changes from closure to stretching, and it is rarely noticed by the listener. "Lower Thick and Upper Thick" and the singer is using what Sir Morell Mackenzie medium register do the work of three, "Lower Thin and Upper Thin." The used to call the "long reed." This method though avoiding the discutty of the definition is not elegant, but it expresses the physical condition very well.

In the lowest register (that which is voices. vibrations. As the pitch rises the cartilages can be seen to close gradually; then when their work is done, the ligaments ever of effort or fatigue.

are connected with the outside of the the most gifted singers tend to deteriorate trachea or windpipe by means of a fleshy membrane.

All through this membrane are tiny muscular fibers of different lengths which a long, thick, or heavy cord vibrates more seem to have the power of drawing the slowly at a given tension than a short, thin, membrane towards the middle of the larynx, thus by contraction thickening the resisting element, and having the effect of recognize that this principle underlies the making the cords vibrate slowly at a given to be a fourth register in the female voice: frequently present in the minds of

In producing a chest note we have there- high sopranos the power of singing the disagreement about the registers of the strings of equal length but different thick-

> The human larynx seems to possess and close and raise the pitch of each sucsome of the characteristics of a stringed ceeding note, then they cease, and the work when there is a slight cold, extremely and some of a wind instrument, but the is carried on by the stretching of the liga-high notes can occasionally be sung with ments. It is here that great care must be case and clearness. Manuel Garcia, when

The stretching movement must be continued only as long as it is perfectly easy, on the vocal cords in such a manner that Directly there is the least sensation of they were "damped," and the vibrating tightness or effort the proper limits of the portion in a way artificially shortened, thus and the modification called changing to the sible and easy. (Perhaps a node is formed medium or falsetto ought to be brought and the resultant notes are harmonics.)

This modification consists of relaxing the only difference being that as the vocal strain. ligaments are thinner, the tension necessary to produce a higher note is less than that necessary to form the last of the chest

register, and there is no strain or fatigue. This register can be used by the singer with perfect ease up to about C\$, when most people begin to experience the need an admirable working hypothesis. It rests for further modification.

At or about this point, if the voice is being used with ease, "stop closure" is supposed to begin. That is, the cords are ciples and uses care and judement in their closed, sometimes at each end, sometimes application is not likely to do much mishalfway, so that only a very short portion chief, and will probably obtain good recan vibrate and high notes are produced sults. without difficulty at a quite moderate tenis tiring, but the notes are very strong. It change, sometimes miscalled the "break is, however, dangerous to the majority of

me that in the majority of voices the head Contraltos do not avail themselves of the notes are the last to be developed. We all hrilliantly resonant chest notes which form know that they are generally the first to the most useful and attractive part of their go. It would almost appear as if the pro-special endowment, and sopranos do not duction of true head tones depended on a develop the fluty pure head notes which certain power of "accommodation" in the are so beautiful and characteristic. The vocal ligaments which helongs to the prime mezzo alone is fairly happy. Signor Garcia showed that the ligaments of life only. Certainly the head notes of at about the same epoch that the eye begins to lose its power of accommodation, and The medium or chest notes are available for many more years, and sometimes remain beautiful even in advanced age.

I have in several instances (I can recall at least six) noticed what appeared to me

ness. The pitch of each differs according thick and heavy by the drawing forward precision and ease. It has seemed to me to its thickness, and individually can be of the membrane, a contraction of the that these notes were produced by a kind larynx, and considerable resistance to the of damping process. They are, of course, If a stringed instrument is out of tune pressure of air from the lungs. The rewe tighten (or stretch the string to sult is, or ought to be, a brilliant and these acute notes involve no effort, and causes no fatigue; in fact, exertion tends Gradually the arytenoid cartilages meet to spoil them. I expect many teachers and commenting on this phenomenon, suggested that perhaps a little mucus had collected chest register have been reached or passed, temporarily making very high sounds pos-

So we see that if voices are trained care fully, and if the principles underlying the the membrane so that a thinner surface is different adaptations are understood and presented to the ascending column of air. acted on, the best possible use can be made The cords are loosened, the cartilages sepa- of the vocal mechanism, and its widest rated, and the whole process is repeated. compass used without fear of injury or

Actual observation of the movements in volved in singing are so difficult that I think there will always be some things which are more or less matters of conjecture. The theory of adaptation I have endeavored to explain offers at any rate on known scientific laws which can easily be tested in stringed instruments, and the

The rather fashionable method very If the medium is persisted in, the much to the fore to-day of making the (it only becomes a break through misuse or abuse), tends in my opinion to limit the voice both as to compass and tone.

#### A Great Principle

The great principle which underlies everything is no doubt ease of emission it is foolish to try to arrest their decay. based on deep and well-controlled breathing. If this is ensured, given that the teacher is dealing with a young unsp voice, there is not likely to be much diffi-

Unfortunately the desire which is so that is, a certain adaptation which gave to teacher and pupil to produce brilliant tellup the respective registers.

THE ETUDE

appropriate registers of sustained sounds nearly all that appertains to the beautiful on different vowels, "Ee" frequently for art of singing. the first medium notes, and "Oo" or "Oh" for the first head notes, is almost certain to bring about equality of tone and satisfactory blending,

When mischief has been done by misuse of the registers and the poor student is suffering from "nodules" on the vocal cords (a frequent result of forcing up the chest register), rest is imperative for a time; then the medium must be trained down by means of very gentle exercise of the voice, beginning above the point of difficulty and persisted in until control is regained, and the muscles have returned to their normal elasticity. The use of the exercises for flexibility found in Garcia's "Art of Singing" cannot be too highly recommended. These exercises help to blend the registers, to smooth over rough places and make transition easy; they also strengthen the throat and assist in obtaining breath control.

Personally I think a singer ought always to know when and where she changes her register, but her aim should be to conceal it from the listener. There is a great difference in individuals

as to the ease or the reverse with which the change is effected. Some throats seem to do it so easily that even the teacher to students about their registers. Some teachers of high repute find they can do their work better and obtain finer results by not calling the attention of the student to the means by which these results are gained. Personally I have always preferred to explain my reasons and methods to my pupils. I like them to be aware of their dangers and to be ready to resist temptation through knowledge and understanding of the delicate mechanism they are using and developing. Still I have the greatest respect for the workers who differ from me in this, and recognize that the same ends may be attained by different

## Garcia's Theories

are met with by young teachers when they divided her time between the United first begin to practice the delightful but States and England. diffcult art of teaching singing.

beautiful death in 1907, at the patriarchal ing been an invalid for some years, she age of 101 years, he never lost his in- died. terest in science, or relaxed in his unselfish devotion to the highest ideals of vocal art.

His intellect was keen, his taste severe. The length of his experience as a teacher gave him unique opportunities for testing his theories and watching the results of their practical application.

The methods of a master of such noble character, rare gifts, penetrating insight and widespread and remarkable success, must always be of interest to every serious teacher of singing.

much that is valuable and a good deal CLARA K. ROGERS.

ing tone in a short time on the notes Eb, E that is worthless, that wonderful work and F (first line and first space) and still seems to retain the place awarded to it strong resonant notes for sopranos an oc- when it first appeared. It remains to-day tave higher, is a strong temptation to force what it was a couple of generations ago, the classical manual for the teacher and A steady, gentle, persistent use in the the safe practical guide for the student in



## Clara Louise Kellogg

CLARA LOUISE KELLOGG, born at Sumphas difficulty in detecting it. These cases terville, S. C., in 1842; died at New are very "grateful and comforting" to the Hartford, Conn., in 1916, was a dramatic teacher, but are not so common as one soprano, who had a very successful cacould wish. In many the change is diffi- recr as an opera singer. Her vocal educult and noticeable, and only patient prac- cation was acquired in New York City, tice can overcome the trouble. There is and, without any other training, she made great divergence of opinion, amongst voice her début in New York in the rôle of trainers as to the advisability of talking "Gilda" in Rigoletto in 1861. The following season she sang at Her Majesty's Theater in London as "Marguerite," in Gounod's Faust. Her success was so marked that she was engaged for the next season. From 1868 to 1872 she toured the United States and sang in Italian opera until 1874. Then she made a bold stroke. She organized an English Opera Company, of which she held entire control, even to the supervision of the librettos, the training of the chorus and of the soloists, as well as the overseeing of the costumes and the stage settings. She is said to have sung one hundred and twenty-five nights con-

secutively in the winter of 1874-5. Unlike Ruffo, Mme. Kellogg had a In bringing forward this simple state- large repertoire, mounting to forty ment of Manuel Garcia's observations on separate rôles. The venture was an the registers of the human voice, I feel I amazing one for a woman to attempt and am offering something which may be useful to carry through with such success. in helping to solve the difficulties which After the project was on its feet she

She married, in 1887, Karl Strakosch Manuel Garcia was a very old man when the impressario, and retired from the I had the privilege of studying with him, stage. Later, she wrote a very interestbut up to the time of his peaceful and ing book of memoirs, and, after hav-

> REFERRING to Concentration, the eminent psychologist, Sir William Hamilton,

"The greater the number of objects among which the attention of the mind is distributed, the feebler and less distinct will be its cognizance of each. Consciousness will thus be at its maximum of intensity when attention is concentrated on a single object."

Can there be, for the singer, any Many theories have been advanced and stronger argument than this for keeping advocated, and considerable matter has the attention exclusively fixed on the heen written on the subject since the day musical sounds to be produced, and for when Garcia's "Treatise on the Art of not permitting it to stray to any one part Singing" first saw the light. But amidst of the vocal organ which produces it?-

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DREAMIN' IN DE TWILIGHT-A m THE SANDMAN-A charming fairy tale, the Southland; while the shadders fall, jes' he e candle time's, Sweetest time of all." FAIRYTOWN—Where the shining turrets our dream eastles beckon and every wish com SONGS MY MOTHER SANG-Blending SUNGS AIT MOTHER
the old hymns that never die and recalling those
ever cherished memories of days gone hy.

SPIRIT OF '76—Dedicated to all heroes, but
especially to the boys in brown who did not march
home—wrapped in Old Glory they sleep beneath
the flowered fields of France.

FIDDLIN' IN DE FIRELIGHT-In the agic of memory we drift to "De land of heart's contentment whar the dreams am always true." KEEP A SMILIN'—Smiles and tears together will make a rainbow road, then just keep on smilin

LEGEND OF A TWILIGHT BELL-A sto

r concert.

LIL' OLE BROWN CABIN—A story
LIL' OLE BROWN First, The sort of rea-THE LITTLE RED ROCKING CHAIR-

THE LITTLE MANUER OF mother's beart and beart in House collidated additional mother beart may be a full collidated and the House collidated additional manual mother and and an exactly. If you are lucky enough you may dance in section 100 Med. The straight from the children's windows a pathway of stare leads to the most beat's dock; it always sets asil for the very same place, the garden of Rock-abye Rock.

Others in Preparatio

THE WHISTLING BOY-A reading with a

THE SUNSET BRIDGE-While the earth

THE WEAVING OF THE FLAG-A little

soy's dream that the fairies were weaving a flag or his very own. One brought a beam of the sun-ett, as deep as the heart of a rose; while another ne brought a band of white from the top of the

one brought a band of white from the open of first new snows. One of them flew right into the skies and cut out a patch of sars. They told him the red was for courage, and the white for the heart that is pure; that the stars stand for a steadfast hope and a faith that must endure.

is hands let down the at

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## Do You Sing True to the Key?

THIS fall a woman who has been sing- hearing them. She is now singing in a ing for years came to me and asked me if fine quartette in a large church, and they she could ever learn to sing true to the no longer complain that she sings off key. key. She had gone from one singing She has learned to listen to the bass singer teacher to another, and each had told her and make her chord note blend with his. As she sings alto, the slightest deviation to produce her tone in a different manner. from the pitch is always noticeable. Her tone may have been improved, but she Along with this hearing work we took a still sang off key. Then she studied sightset of coloratura arias of the old school. singing and learned to read almost any in-They are built entirely on chords and terval at sight. Still she sang off the key. scales. She learned to read them in chord

form or as a scale. She learned to know She studied harmony for a year, and could whether an accidental was an accidental write out on paper chords and modulations or whether it meant a change of key. If fluently. Yet she still sang off the key. It seemed rather strange for her to come it meant that she was in another key, of to a piano teacher for help, but I offered to course she paid no attention to the accisee what I could do for her. While I dental. These old arias are full of stunts when knew very little about tone production, I sung unaccompanied. At first she always knew that her method was correct because

she could sing any single tone in perfect went off key, as some noted opera stars pitch. As I have said, she could read in- do! After she learned to hear the root tervals easily and sing them true. Her of the chord upon which they were based. and to hold this firmly in her mind while Then the thought came to me that she she was doing the stunt, she ceased to go had trained herself to hear along melodic off key. Why don't other singers try this lines only and was deaf to the chord re- out? I listened, the other night, to a great lationships. This proved to be the cause soprano. She was wonderful until she did of all her trouble. She heard only her own an unaccompanied cadenza. Then she lost part, and never listened to the other voices the bass that had been supporting her and went far off the key.

Singing teachers are necessary to show built upon the fundamental harmonies. I you how to produce your tones. Sightwould play a chord and she would sing the singing coaches will make you quick readroot or fundamental note upon which the ers of hard intervals. Harmony teachers chord was built. It was a very slow and will explain to you the mysteries of your concentrated method, but in a few weeks music. But it is up to the singer to realize she so trained her ear that she could sing that she cannot sing alone any more than the root as I played along at a slow tempo. she can start a song without some kind of At first I always played the root of the an introduction to give her the key. A chord as the bass note, but later I used singer who can hear and feel the fundamental bass under her as she sings will This spring we have reached the point always be on key. Many of the opera where I can play a modern composition stars learn not only their own parts, but and she can sing the root of chords so the parts of those who are singing with strange that we can only figure them out them. Thus they learn to hear and feel all with the greatest study. She sings the the harmonies, and so can blend in their roots not by thinking them out but by own voices to make the whole perfect.

## Two Questions Answered

By Karleton Hackett

contralto and a soprano?"

harmony work was correct.

that formed the chords with her.

inversions

We took some old classical opera airs

The most modern scientific opinion is that the difference between the voices of lower normal range, such as the bass and contralto, and the voices of higher range, such as the tenor and soprano, is due to the heavier texture of the vocal cords, The heavier the texture of the vocal cords the slower the rate of vibration and consequently, according to the law of stand. Many distinguished ladies who vibrating bodies, the lower the pitch of

the tone. velop a good voice in a man who has duced excellent results in teaching the never had lessons, but who has naturally strong, good voice and who can sing low? Ought he not to go to a man better teacher for men than is a woman.

"What is the physiological difference This raises a question which has been between a bass and a tenor? Between much discussed and to which it might seem ungracious for a man to attempt an answer. It might be better to leave it to the ladies themselves. The late Mme. Marchesi, the famous singing teacher of Paris, refused all her life long to take men for pupils, though most earnestly urged to do so. She maintained that there were peculiarities about the male voice which a woman could not underare teaching to-day have followed the same plan. It must be said that there "Do you think a lady teacher can de- are other lady teachers who have promale voice. The general opinion is that where a good man is available he is a This, however, is merely opinion.

## Don't Forget the Composer

By Carlo Magliani

piece, do not forget the composer. Re- privilege and duty of the executant to member that if he was capable of writing reproduce this for his hearers in his very music worthy of your consideration at all best style. This does not mean that he he had some definite idea in writing the composition you have in hand. Not that he necessarily sat down with the idea of ne necessarily sat down with the idea of exploiting a certain thought which he had study the composer's work, get into the in mind, but, out of the fertility of his spirit of it, and then retell this story in mind, some musical idea came to him music in his own way, but never in such worthy of being expressed, and he has a manner as to do violence to the original done this in his very best manner.

When preparing to study or play a This being true, then it becomes the must make a dry-as-dust repetition of the notes left by the composer. No, he must intention of the creator of the work.

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### The Revolutionary Etude

(Continued from page 804)

garians" in the orchestra was a little

in his childhood. In him Thaleon found

a man who had imbibed the spirit of the

new world in a way that would put to

shame many descendants from the early emigrants we now call our "forefathers."

Thaleon some of his suspicions.

think about.'

shouted at them:

of significant letters.

Letters from Etude Readers

One night they stayed until all had gone

but the sleepy old watchman. Little To-

bleman cautiously took down the board

covering the under part of the piano and

pointed to a bundle of papers in Russian

and German, covering the works of an

old clock. Among the papers was a copy

of the Chopin Revolutionary Etude show-

ing the signs of much wear. Thaleon re-

moved the bundle, and for weeks thereafter

Streponski and his group did not appear

Thaleon and Hans were walking in the porthern part of the park, when the for-

Court House in Danger of Immediate

Collapse

SCORES KILLED AND INJURED

Bystanders Blown to Atoms

(To be concluded in the January issue)

Fifteen minutes later, Thaleon and Hans

Saxon who had been brought to America

force! Ah! I shall love to play for the the piano, much to the delight of the Americans, but first I must see the musicians themselves. One of the "Huncountry. All this spring I shall play in the West and even in Mexico; fancy that El Dorado—Mexico!—then, next winter I shall play in New York." Streponski speaks English remarkably well. He is speaks English temarkably well. He is said to be a master of eight different languages, or, as he says, "I speak nine languages, including the language of

THE ETUDE

Little Hans Tobleman, who nightly sawed Thaleon threw down the paper with disaway at a big bass viol, saw much and gust when he realized that such an utterly said little. When he felt sure of his false and misleading statement would apground, Thaleon let the quiet, mild-manpeal to some sensation-loving Americans nered musician tell his story. He realized far more than anything he would be willthe nature of his surroundings and was ing to put into print about himself. Forbadly frightened at times when he heard tunately, he remembered that Hofmann, the threats of the radicals, but the pay was big and he needed the money badly. It Bauer, MacDowell and others, had built substantial reputations without the gave him immense relief to reveal to "reclam" of the circus caliope.

After he had given several lessons, Thalron had a bite of luncheon, and then sat down for his three hours of daily practice. The overture was Mason's Two-Finger Exercises. These were followed by scales and a copious dose of Tausig, Joseffy, Philipp and the Chopin Etudes. Then came the fourteen numhers selected for his recital, part of which he played every day; then part of a concerto, "just to keep them up;" finally he came to some works of his own which the master in Vienna had encouraged him to develop. Every day he saw some advance, and every time he called at the home of Mary, both she and her father noted some new improvement.

It was not long before Streponski found his way to the Stapleton home, very profuse in apologies for the "little misundering" in Paris.

European customs are so different, you know," he explained to her father. But he did not succeed in removing from Mary's face that look of supreme disgust, which the American woman has used so frequently as a weapon against insolence. Streponski never called again, nor did he learn for TERRIFIC EXPLOSION many months of Mary's engagement to

Notwithstanding Pyle's warning, Thaleon found a strange satisfaction, and a keen delight in tracing some of Streponski's activities. Many times he followed him, at a discreet distance, as he walked down town late at night. Down to the little room in which a group of fanatical Evidence Points to Nihilist Plot, Innocent radicals held their regular meetings. It was at the back of a restaurant, once noted for its Hungarian orchestra.

Tobleman were in Elliott Pyle's office breathlessly engaged in examining a series Speaking German like a native, and knowing a few words of Hungarian, Thaleon found himself a welcome guest at the restaurant. Once he had even played

Likes the Indian Number

Your Indian issue was admirable. Many

hurled at him like spears, he would not like

it either. Now you have told the world

Women Composers

a little discouraged, to read of the success

TO THE ETUDE:

To THE ETUDE:

of someone who has had a fight for it. That Mrs. Bond could succeed in writing a song that would sell four million copies, people seem to think that all Indians are when she had been brought to the verge bad Indians. Someone has said, "The only of failure and real hunger, meant a lot to good Indian is a dead Indian." If the me, and I thank you for the September white man had suffered half of the abuse, ETUDE. It gave me a great lift. Good luck to you in the fine work you are doing the unfairness, the thievery that the Indian Carrie L. Biglow, Vermont. has suffered from, and then had insults

## Third Line "B"

something of the noble and beautiful side To THE ETUDE: A LITTLE ingenuity will help the teacher of the Indian and it makes me happy, as I have Indian blood from my grandmother immensely in teaching notation. Here is and am proud of it.

K. F. G., Wyoming. an idea susceptible of wide application. Little Louise simply could not fix in her mind that the third line of the Treble Staff was "B." I asked her how to spell boy She immediately said "B-O-Y." Then I drew a picture of a boy on the third line CARRIE JACOBS BOND's article was worth in the treble, and told her to remember to me all that I have paid for THE ETUDE that Boy began with B. She never had any during the several years I have been a subscriber. It is a fine thing, when one is further trouble with it.

MRS. I. N. Howell, Louisiana.

# You Can't Escape

## Tooth troubles if you leave a film

at the restaurant. There was nothing in the papers that was incriminating, but You should try this new method of teeth cleaning. Try it ten days with-out cost. It combats the film which when Elliott Pyle saw the clock-works ho smiled and murmured, "Funny, it's a long way from Petrograd, but there is only one dims the teeth and causes most tooth man who operates in this way. If he is troubles. See and feel the results. To in America we shall have something to millions they are bringing cleaner, safer, whiter teeth. Shortly thereafter, late in November,

## The tooth wrecker

mer picked up a newspaper from the Film is the great tooth wrecker. A bench. The three-inch headlines fairly viscous film clings to the teeth, enters erevices and stays. The ordinary tooth paste does not end it. Old ways of brushing leave much of it intact. And very few people have escaped the ROCKS CITY troubles which it causes.

It is the film-coat that discolors, not the teeth. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

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## The Development of the Musical Resources of a Church

By Lewis J. Marsh

ing the best results in the program sug- once, if with no higher ambition at the as it will not do to ask young choristers als as well as prove attractive to the memgested in this article, the man selected for time than to lead in the congregational to render difficult music at once. Musical bers of the school. the work should possess broad musical singing. The singers should be given a growth is necessarily gradual. The diknowledge, great enthusiasm, authority, good rehearsal on the hymns to be used rector may pass freely among the con- in ability, it may be most effectively used ready tact, plenty of energy, a sense of and various points of attack, time, and veniently seated singers, aiding the difhumor, and a talent for organization, and enunciation brought to their attention, so ferent parts when necessary, and it is often good choral compositions, many of which he should be granted great latitude of actinate a beneficial influence will at once be of material assistance to any group having are published with orchestral accompanition, the assurance of unwavering support observed by the congregation in connection difficulty with a certain passage, to have from the music committee and adequate with the massed singing. financial backing, to enable him to execute his plans and ultimately achieve the maxinames of those who may be interested in often accomplishes very quick results and mum of success. He should be prepared to and available for work in the choir; invi- also tends to keep all the singers interested devote a great deal of time, careful thought tations should be sent to these persons for during the working out of such difficulties. and spirited work, probably out of all pro- a "Song Fest" and an effort made, through Tact in rehearsal must be the director's portion to his financial reward. He should agencies like Sunday-school teachers, in- watchword, not only here, but in all choir be a singer as well as a performer on some terested church members and by personal activities. instrument, as superior work may be ex- invitation of the director, to induce these pected from a chorus with a singing di- prospective singers to attend the "Sing" rector, and in orchestra work, knowledge on the night set apart for that purpose. of at least one instrument is almost es-

ideal choir consists of a chorus and paid quartet, but not all churches can afford the professional services of a director and quartet; yet, if it is at all possible, such a combination will be found of the greatest value in the work.

Never subordinate the work of the chorus to that of the quartet. It is better to lean the other way if at all, as volunteer chorus singers, sad to relate, do not always feel the same responsibility in regard to rehearsals and attendance at service, as do singers who are paid for their work, and in rare (?) instances, too, have been known to harbor jealous thoughts and opinions of certain phases of the work which are at variance with those of the director and other singers and on that account fail to put in appearance when their services are most needed. It is better not to fail to carry out a program previously planned, but also inadvisable to attempt to sing an anthem with a seriously weakened chorus, and at such time a good quartet will be invaluable to reinforce the various parts. The quartet will also be found very useful in taking care of difficult solos and to furnish chorus leads and to provide such special numbers in the service as would be impossible of attainment in the short time that can be given to chorus rehearsals from week to week. Then, too, there are always some people in the congregation who prefer good quartet work to the efforts of a chorus, as well as those who favor full chorus effect; and with combined forces, you will be in position to please every one.

## The Chorus Choir

partially trained singers are available for ficers are not to be desired. The director immediate service in the choir loft, in con- should be in full charge.

Ask the minister to give a live talk on the musical needs of the hour and have a The most important task confronting the few brief "ginger" talks by prominent new director will be that of organizing a church people who are interested in prochoir to lead the musical services. The moting the musical activities of the church.

#### Avoid Too Difficult Music

Do not attempt to sing difficult music on this occasion, but simply aim to make the evening pleasurable in a musical way with opportunity to all present for participation in the singing of some easy music, without any suggestion of the drill or routine of rehearsal. It would also be well to have a few vocal and instrumental solo numbers, but it is of prime importance that the purpose of the coming be directed to the promotion of interest in musical work.

At some opportune time during the evening, the purposes of the meeting should be clearly defined and a previously appointed committee should make an effort to secure members for the new chorus through per-

Refreshments should be served after the "Sing," as this will afford an opportunity for discussion that will be of value.

It may be advisable to have a singing school for those who desire to learn elementary points of notation, time, sightreading, etc., and this would be of particular value to those who have had but little singing experience and to others who are who are over-modest through a supposed lack of musical ability. If the time can be given to such work, the writer considers it to be of very great value in promoting efficiency of a group of singers.

The first as well as all subsequent rehearsals must be carefuly planned and systematically conducted. Have a librarian publishers. to look after the music. Have enough copies of anthems so that each singer may have one for his own undivided use. Then Assuming that the church has not pre- it is well to have a secretary to keep an viously had a chorus choir, the first step attendance record and a membership comtoward accomplishing its organization will mittee to endeavor to find new singers for be to ascertain how many experienced or the choir; but apart from these, choir of-

the whole choir, so far as is practicable, Then it would be advisable to get the sing the passage with them. This method

#### Make Failure Impossible

is so well prepared that failure is impos- a luncheon for the players, served by a cible tained when the director conducts the After this refreshment there will still be chorus from the front. It may appear a time left for a little relaxation and conlittle less dignified in a formal service, but versation among the musicians before havit is better to sacrifice a little in this way, in order that improved singing may be obtained from the choir.

Work to bring out good tone quality, careful blending, observance of dynamic marks, clean attack, and good enunciation. Never allow the dragging of time.

Choir sociables and suppers should be arrange occasional public concerts, when fine instrumental ensemble may be secured some secular music may be used. Cantatas to be used on the hymns. should be sung at Christmas and Easter, and possibly on other festival occasions. These works do much to awaken and maintain interest and enthusiasm.

Try to recruit a young people's chorus from the Sunday-school classes, and give these young folks a little foundation training for later work in the choir. Use them enjoyed. It is usually possible to present in connection with the musical portion of quite a variety of performance in these the Sunday-school services.

orchestra. First efforts may well be con- mental solos, duets, etc., with organ acfined to the Sunday-school. There are companiment, as well as the various vocal usually a few people in every church who resources, the talent for all being taken play some orchestral instrument well from the ranks of the orchestra and choir. enough to serve in this department, and a beginning should be made, if only by three inclined to be of retiring disposition or or four players. Appoint a lookout committee to hunt for new players and to induce others to study some instrument of use to the orchestra. There should be a weekly rehearsal and easy music must be used at first. Do not play trash, as it is unnecessary nowadays, when so much that is good as well as easy is obtainable from

#### The Sunday-school Orchestra

The orchestra should play for the singing of the school and will be found to be a fine lead for this portion of the service. When sufficient progress has been made, opportunity should be given for the per- on a proper foundation, though the sacriformance of a special number during the fice involved will be amply repaid through

As much will naturally depend upon the nection with the regular services of the Unless the singers are unusually gifted, put the players on their mettle and create musical director of the church in obtain church. A beginning should be made at it will be necessary to use simple selections, interest in and a desire for special rehears-

THE ETUDE

As the orchestra grows numerically and ment. This work will be found interesting to all participants as well as attractive to listeners

When fairly advanced, give the orchestra

a place in the evening service on alternate Sunday evenings, giving a half-hour concert before the regular service and playing a few numbers during the service proper. The finishing rehearsal for this program may be held in the church on the Sunday afternoon of the performance, at. Never sing an anthem in public until it say, four o'clock, and may be followed by Better results are invariably ob- committee of ladies from the church. ing to go on with the program. This luncheon idea works out finely, too, with the choir, when an extra rehearsal is needed to perfect special music for the evening service. It is well to have a church appropriation made to care for the expense of these suppers.

If a piano is used with the orchestra, it held quite frequently, and it is also well to should be tuned with the organ, and then a

#### A Half-hour Musical Prelude

A feature which usually proves very popular is a half-hour musical prelude to the evening service. If carefully handled and prepared, it will be well attended and preludes. One may use string or brass Develop instrumental talent through an quartets, chamber combinations, instru-

> Effort should be made to improve congregational singing, and in addition to chorus and orchestra leading, there should be a precentor, as better response can usually be obtained in this way from pew occupants. It is better, if possible, for one musical director to act in this capacity. It is really an art in itself to get a mixed congregation, assembled for a formal service, to sing with spirit and enthusiasm.

It will be readily seen that the field for musical development in the church is very broad, and the possibilities are unlimited On this account, the people of the church should be ready to make a financial sacrifice, if necessary, in order to put the work opening exercises of the school, as this will increased attendance at services, by larger THE ETUDE

collections. All the above suggestions are the minister to his best efforts, and his message and the import of the whole service may thus be communicated to a greater number of people,-From The Choir

## The Use of Stops and Swells in the Reed Organ

#### By Ada Hofrek

THE stops of a reed organ are used to open or to close the passages conveying the air to the reeds, and as the reeds are tuned to different pitches and qualities, different stops will produce different pitches and qualities of tone. The speaking stops will open a set of reeds; the soft, or half-stops, will open a set of reeds only part of the way; and there are stops that connect the couplers, open the swells, and bring the Vox Humana into action.

Stops producing the same tone in quality and pitch are named differently by different manufacturers, but the following stops are in most organs, regardless of the of the instrument: Treble, Melodia, Celeste, Treble-coupler, Diapason Bass-Diapason, Diapason-Prin-Bass-Coupler, Dulcet-Principal, The soft stops in nearly all organs are: Piano, Echo, Dulcet (or Dulciana). The use of the soft stops will give a fine, delicate tone quality. These stops should be used in all soft passages.

The octave couplers connect each key of the organ with the key an octave above or below, so that when a single key is pressed down, not only its own reeds sound, but also those an octave above or below, giving an increased volume of tone, as well as a reinforcement of the note at a higher or a lower pitch.

The Diapason in the bass, and the Meladia in the treble, are the foundation stops of all organs. These stops give the notes the pitch indicated in the staff. These two stops must always be drawn for all ordinary music. If you are using the Diapason and Melodia, and wish to play an octave higher, draw Principal and Flute (treble), and it will sound an octave higher, although played on the same keys. (Diapason and Melodia must be closed in order to do this.) Many beautiful combinations can be produced by the careful study of the different tone and pitch effects, of which even a small instrument is capable by means of its various stons

Do not be afraid to use your stops, Many young organists are nervous upon this point. They frequently study out a combination of the stops that produces a passable tone, and let that one combination suffice for all purposes. This is a mistake from every point of view. An organist that Mendelssohn was the first of modern who does not possess dexterity in the actual composers to appreciate Bach, because so manipulation of the stops, drawing and much interest was created by his revival closing them with speed, and knowing, by of the St. Matthew Passion. However, adequate practice, which ones to use for most of the great musicians knew Bach a certain effect, is only half an organist. and respected his position in relation to the The best way to obtain mastery in the use art. Beethoven, in a letter to a publisher, of the stops is to practice during the week, once wrote: "Your intention to publish when nobody is within earshot. Try out all possible combinations, taking the ones my heart, which beats with devotion for best adapted for ordinary use first. Then the lofty and grand productions of this, proceed to the less-used stops and find our father of the science of harmony. out the quality of tone they produce, and hope, when your subscription list appears, to what sentiment and style of music they to secure you many subscribers." are best adapted. Try the stops out as fast as you learn them, at choir rehearsal, until you are no longer nervous in the use of them. Then the way is plain before you have played in an orchestra, just as it is to bring your new knowledge into the for a playwright to have been on the church service

As the loud stops overpower the soft chical, since larger congregations inspire ones, it is useless to try for an effect against their tone.

The left knee swell will throw in the full power of the organ. For example, if you are playing with the Diapason and the Melodia stops drawn, and you press the left knee swell, this will throw in all the rest of the reed stops. When you relax the pressure upon the left knee swell, the combination will be as before its use. This swell is called sometimes the Grand Organ.

The swell is a piece of wood placed over the reeds, preventing them from sounding freely. The swells are raised by a lever attached to the right knee swell. By the aid of this swell you may obtain tonal accent, and play certain detached phrases louder without throwing on the full force of the organ. This gives the necessary light and shadow of tone so necessary in interpretation, and redeems the playing m sameness

When the Vox Humana is drawn, a sound may issue similar to that produced by escaping air. Do not mistake this for a leak. It is simply the air passing through the motor, which causes the fan to revolve and at a little distance it cannot be heard above the sound of the organ. The Vox Humana fan produces a wave in the tone of the reed, making it sound like the human voice. Hence the name. It is most effective when used in connection with the Melodia or Clarinet stops.

The Flute and Celeste in the treble, with the Principal in the bass, playing the bass an octave higher than written, makes a good solo combination in such songs as The Last Rose of Summer; Love's Old, Sweet Song; Home, Sweet Home; hymntunes of the penitential order in Lent, or in funeral solos.

## A Sight-Reading Chorus of **Eight Thousand**

## By Raoul van Waert

A MUSICAL contemporary records the singing of a Welsh chorus of eight thousand people, gathered from all parts of Wales, impromptu, who sang at sight from hymn books provided, the whole of one hot summer afternoon; to-wit, from 1.30 to 4.30, and, after an hour's intermission, resumed their singing at 5.30, stopping reluctantly at 9! The immense choir was assisted by the fine Band of the Welsh Guards. There were estimated to be at least five hundred basses, with a solid representation of tenors and altos, and the usual preponderance of sopranos.

#### The Bach Revival

THERE seems to be a general impression Sebastian Bach's works really gladdens

It is a great thing for a composer to But he ought not to remain too What the pianist can produce upon his long in it. To be perpetually interpreting instrument by the various hand, arm and the works of others is not the best prepfinger touches, must be accomplished upon aration for asserting one's own individthe organ by the use of the stops and uality. (Charles L. Graves in Post-Vic



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## Keeping the Congregation on the Key

By Vincy Preston Loops

only "by ear." I have almost invariably instrument. been able to keep the congregation on the

faithful teacher who years ago taught me using the pedal to hold it, and taking the her trick of playing hymns and gospel chords an octave higher for the other beats songs so that one can "carry" a large con- in the measure. In four-four time one can gregation along at top volume with only a take the octave for the first beat well down

Here are her instructions: "Take the practice, but with a heavy, firm touch—
the "organ touch," is one has it—a large

This latter congregation, singing heartily, can be kept up to time and in harmony with the instrument.

has not been disgusted when hearing the untrained body of enthusiastic singers sucfaint tinkle of only the four parts of a cessfully through even an unfamiliar song. hymn from the piano while the congrega- Try it!

For many years I have successfully tion sailed serencly on at a different tempo played a piano for church services in both and with several shades of variation from city and country, for cultured, trained the key? The heavy bass, played firmly in singers as well as for those who have octaves, serves to steady the singers and never read a note of music and who sing anchors the whole body of singers to the

In gospel songs with distinctly marked time, one can take the first beat of each The credit for the method belongs to a measure in the octave, strongly accented, on the keyboard, and for the other three beats, the three positions of the chord, an tenor with the thumb of your right hand octave or two higher. The variation from and play the bass in octaves." This is very the simple bass and tenor as written in the simple and easily acquired with a little score is very pleasing, and how the singers

This latter would not do for hymns, as it produces too frivolous an effect for the type of music, but with the present popular style of revival or Sunday-school songs, a It is well worth a little practice, for who confident and accurate player can carry an

## Why We Should Sing in Chorus

It expands the lungs and tends to develop deeper breathing, which in turn stimulates the circulation and improves the general physical condition. By joining a chorus one reaps the benefit of these advantages, and in addition receives valuable training and drill in reading music. Incidentally the voice is improved in quality, in range and in facility of execution.

#### Artistic Advantages

The active chorus singer extracts values out of music that the listener rarely succeeds in obtaining. When great musicians set their thoughts in notes they are hardly of the common or kindergarten variety. They require a certain experience and knowledge to comprehend. This the singer acquires through the repetitions imposed by rehearsals. The listener, at a single hearing, is unable to grasp the meaning and import of it all. But the singer, through study, has an opportunity of fathoming the depths of great music. He learns to know and love his Handel, his Haydn and his Mendelssohn in the same intimate manner that conductors and performers learn to know and love their Bach, their Beethoven and their Brahms, and that is through familiarity by practice, a familiarity which leads not to contempt, but to admiration and wonder. Practice of fine music is the and worlder. The that is no small privilege thus to understand and eniov the music of really great composers.

Ethical Advantages With rare exceptions the texts of oratorios and cantatas have to do with the great truths of religion or with the inspiration of great poets. The singer is brought in sympathetic touch not only with the ethical quality of the texts, but he is perthe composer's interpretation of these texts. Music expands and enlarges the it in spite of his crowded life, and he would meaning of speech. To the initiated it unfolds far finer shades of meaning, far dividend-paying investment of his time. greater depths of emotion than language alone is capable of expressing. When we are bringing to performance of master musician's interpretation of the mind of a voice of average quality and the ability to master poet we are indeed in a rarified at- sing the tenor or bass part in a hymn time mosphere. We are breathing in the finest is all that is required ordinarily,-Peter

SINGING is a most health-giving exercise. the ultimate reward of the faithful and responsive chorister, he assimilates unto himself a portion of these rare qualities, and his life is correspondingly enriched and en-

#### Social Advantages Music is essentially a democratic art

Its enjoyment belongs to no particular social or intellectual strata. Neither the wealthy, the powerful or the learned can call it their own. A chorus of singers most concretely illustrates the point at issue. People of all rank of society, literate and illiterate, rich and poor, high and low, are brought together through a common love for music. All social distinctions for the time being are forgotten, and common humanity joins in a common act of emotional and spiritual uplift. In these days when half a world is battling for democracy, the up-leveling social qualities of music are being recognized and a wave of community singing is fast spreading from coast to coast in this country. In some of the smaller cities and towns one-tenth of the entire population turns out enthusiastically to the weekly community sings. This brings to expression the simplest, but by no means the least worthy or valuable, aspect of music. But some of us should be the leaders in the higher walks of art, for a better understanding of choral music is surely coming as the crowning achievement of this vast wave of choral music making

The great difficulty with choral societies is the lack of men. This is due to a variety of causes. Many do not appreciate the values of choral singing. Others understand these values but the pressure of business is not lightly overcome and the necessary time cannot be given to it. But if the "tired business man" realized what mitted to study and learn to comprehend a wholesome and refreshing exercise

chorus singing was he would find room for Many who sing a little have an exaggerated estimate of the requirements for entrance into a good choral society. A values this world affords. And herein lies LUTKIN in The Musical Leader

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Q. What is the instrument called, I think, the Adiaphone? Is it not another name for a piano?—S. McMahon, Washington, D. C.

talneers (or Brigansis) also the toroup.

O. Why for he viola cellet the first; should to not rather be sailed the tenor—I. Section, and the sailed the tenor—I. Section, and the sailed the tenor.

A. It is termed the alto because its music is written with the alto clef (the C clef on the sailed of the cleft of the sailed with the sailed of the sailed

Q. What is an augmented interval?

Q. What is an aubade?

Q. Is it really necessary for a planist to study the science of acoustics—E. B., De-troit, Mich.
A. A. plants may be a good planist and the plants of the science of acoustics; nevertheless he would most likely be a better planist if he understood the science; he would certainly be a better and more compe-tent musician, to whom a knowledge of acoustic is necessary. Q. In taking up a piece for the first time how should I study it? Ought I to stop at each defective passage and correct its technic before proceeding?—Ross B., Providence.

before proceeding—loom B., Providence,
A. When you begin the study of a new
plees, read it through very carefully, much
mixed and course, without incorrection.
Play it through every carefully, much
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a pinnor—8. McManor, Washington, D. C.
A. The "Alighbnoon," known in English as
the Adisphoon (a Greek term, meaning not
with a keybrand, the the accretion (or the
plane, says Staher), invented in 1870 by an
Austrian obchmack, named by Staher
Lepize, in 1832, A somewhat smaller inLepize, in 1832, A somewhat smaller inLepize, in 1832, A somewhat smaller inboard of metal notes like the adisphonon.
This Celesta has been used in the orchestra,
by Carrentier, Lowering, Puccii, Technica,
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Q. I have just been to a new plane-tracher to get if he would take me for a pupil, and took a price in the would take me for a pupil, and took apprece has not not been a said. "What he was not not been a said." The said of the said. "What he was not not been a said. "What he was not not not a said of the said." To all the said. "Four plane to the said. "The said. To all the said of the said Q. Has Poland any great national music: Is it not derived from Russian music? Whot are its chief dance rhythms?—H. R. SCOTT Malden, Mass. is a non-derived from reasons madels. Schrift Malein, Miss.

A Yes, there is a proper of the first Malein, Miss.

A Yes, there is not first to do with Russian music. It is only in recent times, that is, music. The solid property of the first times of the first times in the first times and times in the first times and times a first time for the first times and times. The art of music in Poland has flowfarful districted in the first times and times. The art of music in Poland has flowfarful controlled in the best to pagar times. The art of music in Poland has flowfarful controlled in the best to pagar times. The art of music in Poland has flowfarful controlled in the best to pagar times. The result of the following the first times are the first times and times and times times and times times times and times times times the material characteristics in a nucle stronger way, instead of destroying them. The times times the material characteristics in a nucle stronger way, instead of destroying them. The times times the material characteristics in a nucle stronger way, instead of destroying them. The times times the material characteristics in a nucle stronger way, instead of destroying them. The times times the times times to the times times times to the times times to the times times to the times times to the times times times times to the times times to the times times times to the times times times times to the times times times times to the times times times times times to the times times times times times to the times times to the times times tim

is if no county increase.

A. That teacher was quite rish; still more he is an houset man. You will be very for tunnet if you become he pupil, a contract the county of th

O. My hands are rather small, so that I cannot play octares except very shoely; yet as every other respect my excepts of the stated good and I every other stated good and in the state of the state of

"Bestruk, Des Moines, Ia.

A. Use no mechanical appliances, or contrivances. The mechanical appliances of the contrivances. The mechanical appliances of the following tools and execution. Do not try any grammatic excretes for the hands with the contraction of the contraction of the contraction. The contraction of the contraction o Q. What is an anosae?
A. An anbade is a song or concerted piece sung or played in the morning, in like manner as a serenade is sung or played in the evening.
Aube, French (from Latin, alba, white) means the first light of day; Sera (whence Serenade), Italian, evening. A. One which has a semitone more than a major or perfect interval. major or perfect interval.

Q. When I plug my octare studies, and also in pluying reads series of little and also in pluying reads series of little studies read more than the pluying reads series of little containing the series reads and the series reads to the series reads to the series reads to the series of the series o

Q. A friend has sent me from London, Eng., an edition of Beethovern Sonator editied by Agone Zimmerus, and the country of the did not there are a lot of crosses like the sign of addition. What is it! I Americal Zimmermen a good authority!—Traction, Omaha, Neb.

Gmaha, Neb.

A Area: Zimmerman, born at Colorne,
feremany, but educated in London at the
Royal Acedemy of Musle, was an excellent
planist, interpreter of the best classical
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thick of the seven th O. Hose can one tell a phrase from a period?—C. S., Dorchester, Mass.
A. A period is a complete musical sembler, or section, or part of a period. When a composition is absolutely normal, the period of the period

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## "Mussy" Violin Playing and How To Cure It

By Edwin H. Pierce

mussy playing-the occasional hitting of two strings for one, the insertion of unintentional and quite undesired acciacaturas, the impure buzz on a tone that should be clear as crystal-and the more advanced the player is as a musician, the more difficult is the matter to cure. Of course such a state of affairs points to some defect in the early teaching, or to a carelessness in obeying the teacher's as to be self-evident, nor of an incorrect directions at an earlier stage of progress, method of shifting (giving a mawkish but as it is of no use to "cry over spilt milk," it will be more to the point to see what can be done to remedy it.

When the writer was a conservatory student, some twenty-five years ago, there was a certain fellow-student whose immense talent (as shown in the quick mastery of difficult concertos, which he executed with grand expression) delighted his professors, but whose technical faults drove them to their wits' end. All the regular course of studies, scales, finger exercises, bowing exercises, this student practiced faithfully; he even was allowed at his own request to review some of the more elementary works which he felt he might not have mastered as perfectly as he should, yet when all was said and done, he was a distressingly mussy player still, and never quite arrived at the goal of a finished artist. Looking back at the case of this fellow-student in the light of over twenty years' experience, the writer feels that the Leipzig teachers erred in trusting too much to the excellence of their "course" and to the efficacy of diligent practice whether right or wrong, and never really got to the root of the matter.

#### The Causes Analyzed

In this present article we are taking for granted that the pupil has a correct position of holding the violin and bow, a good bow-arm and a properly flexible wrist. If not, these are of course the first thing requiring attention, but it is quite possible for these to be all right and still for serious technical faults to

of synchronism between the bow and the tempo forthwith, fingers of the left hand, in detached strokes or in springing bow. "Synchronism" means literally the concurrence of events in time, whereas the fact is that the fingers of the left hand should act and get in place not with but just before each stroke of the bow. However, we use it in want of any better word. Presently we shall attempt to teach how this art may be most readily and correctly

The second fault consists of a haziness of mind in regard to the exact moment for changing the plane of motion of the bow, in going from one string to another; the player is apt, in an upward passage, to turn the bow gradually toward the E string and in a downward passage gradually toward the G string, without observing that the motion should occur solely at the point where the change playing on one string. It would seem quick jerk, thus neutralizing the tendency living violinist who could execute the novel of string actually happens.

The third fault consists in a nervous unfortunately it is not, in some cases. help, but unfortunately is limited to a the untalented bungler who is guilty of and meaningless jerk at the end of a Remember that there are only seven pos- dashing style of playing. A pupil may

> further reflection convinced us that prac- these is dangerous and faulty. tically all "mussy" playing consists in a In sturred passages the sounding of a tain bowing, but as the pupil gains in combination of these defects. We do not new note occurs of course directly at the think it necessary to treat here of playing placing of a new finger, while on the out of tune, for that is a fault so gross portamento), for that is a defect that any competent teacher knows how to deal

#### How to Acquire Good Synchronism First of all, be prepared to exercise in-

finite patience: the method is tedious, of necessity, but the results excellent enough to repay all your trouble. A few measures of Paganini's Moto Perpetuo will We select for illustration a passage from the last movement of Beethoven's serve as good material. In actual performance it is usually played with springing bow, but it is one axiom of violin practice that a passage ultimately to be played with a rapid springing bow should be practiced slowly with lying bow, because the mechanism of a slow springing bow is entirely different from that of a fast springing bow. Nevertheless, there should be a distinct pause between each little stroke and the next, and during this pause is the time to place the next finger, and also (in case of a change of strings) to turn the bow into its new plane of movement. If one attempts to make the stroke at exactly the instant that the finger is being placed on the string, the finger will not be stopping the string perfectly when the attack of the bow occurs and a mussy tone will result; the same is true with regard to the change of the bow from one string to the other. The example below will indicate the correct method of practice. Keep up this slow patient practice until the correct mechanism becomes a settled habit and you will be delighted to observe the improvement. Having once thoroughly acquired a proper habit, you need not pass through all the intermediate grades of The first fault to be dealt with is want speed, but may attempt a reasonably rapid



point by a graceful turn of the wrist.

stroke, thereby giving the end of a note sible planes of movement for the bow: have overcome the fault as regards grand a false accent.

E string, A string, D string, G string, E detached strokes and still exhibit it most That is about all. When we started to and A together, A and D together, D and abominably in a quiet legato. Often it write, we had a much longer list, but G together. Anything between or beyond arises in this way-in a slow tempo a

same string, but if about to pass to a new string it is well to get the proper finger on it in advance, then the passing of the bow onto the new string will of itself determine the exact time of sounding of the note. Wherever possible, a passage which goes over several strings should be fingered in advance of the bow, as if

We select for illustration a passage Quartet Op. 18 No. 1, which is much more difficult than it looks.



I. Dont, in his 24 Exercises Op. 37, gives some excellent preparatory studies in this line. (See Ex. III). The trouble is that many pupils, and teachers too, think only of going through a large so many at each lesson, without acquiring the particular points which they are in-



There remains now only the jerking at is a most serious and difficult fault to as if this advice were superfluous, but to jerk at the wrong end. This is a great technical effects which he invented. In

whole bow may have been used for a cerfamiliarity with the passage, he finds less bow is needed. Instead of using only the required amount of bow then, he seems impelled by habit to expend whatever how may be left, at the last end of the last note-a quite unnecessary proceeding! There is no "royal road to learning" in the correction of this fault; the best the teacher can do is to inculcate a proper economy of the bow, by one were intending to play a solid chord, both precept and example, and above all then all one has to do is to rock the bow things train the pupil to listen to himself and not to rest satisfied with any mechanism which does not produce the best possible tone. It is fortunately the case, however, that when the first two faults mentioned in this article are perfectly corrected, this last one will have largely disappeared, though it is hard to

## Paganini's Influence

SINCE the days when Paganini flashed like a meteor over the musical heavens, with his bewildering technical feats of artificial harmonics, scales for left hand pizzicato, saltato bowing effects, double harmonics, etc., the world has found little that is really new in the way of pure violin technic. The Italian wizard seems to have exhausted the technical resources of the violin at one bound. The great advancement which the world has made in violin playing since his days, has resulted from the fact that he has shown future composers how to make use of novel violin effects and a greatly enlarged technic, the result being that many compositions of the first rank have been produced since his day.

At first, violinists of the strictly classical school, like Spohr, fought strenuously against his technical fireworks, his novel bowings, his artificial and double harnumber of etudes in a perfunctory way, monics, and his numerous sensational features. These they denounced as "tricks," and of being unworthy of a serious artist. Succeeding musical history has proved that they were wrong, however, as the musical world has gradually accepted all these so-called "tricks," and good composers use them.

Just how the playing of Paganini would rank in comparison with the great violinists of our present day is a matter of conjecture. In his day his playing was characterized as supernatural; and one musician, who attended one of his concerts, boldly claimed that Paganini's success the end of a stroke, to deal with. This came from the fact that he was in league with the devil, for he had seen the shadowy deal with-some pupils seem to have it form of the evil one at the elbow of the To correct the second fault, accustom from the very beginning, and it takes great violinist, guiding the motions of his yourself to notice exactly where a change great firmness and patience on the part bow during the entire concert. The probabilof string occurs, and make it at that of the teacher to overcome. De Beriot ities are that Paganini would not be rated recommends the practice of darting bows, so highly at present as he was during his Do not change the plane of the bow while making the beginning of each stroke a lifetime, since at that time he was the only

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deed, the big show pieces which introduced ists, which has lasted to the present day. these effects he was obliged to compose.

vanced modern works.

to the art, resulting in a gradual increase would have given them world-wide fame in the average technical skill of all violin- had they lived in the day of Paganini.

Writers of violin studies and technical There are probably hundreds of violin- exercises have carefully analyzed and ists now living who, if they had lived in ticketed all the technical feats which he the days of Paganini, would have become invented, and have written exercises so famous all over Europe, for they are able that they can be practiced and mastered by to play the compositions of Paganini, with every serious violin student. Violin stuall their novel difficulties, as well as addents studying for the profession of solo violinists master, as a matter of course, the Paganini's fame and wonderful feats in Paganini and other compositions of great violin playing gave an immense impetus technical difficulty, the playing of which

## Tuning the Violin

By George Brayley

THERE has been much written about fingering and bowing the violin, but noth-

is rather a perplexing subject and one ter out of it."

that seems to be dwelt upon in a vague

A violin teach The following are some of the experi- I asked him "how many pupils he had?"

cuces I have met regarding the matter. I saw an advertisement for a violin teacher, and thought I would inquire about it. I asked the man, "how many would be in the class?"

"About twelve," he said. "How long a time is to be given?" "About twenty minutes."

"Who tunes the violins?" "Oh, we put on steel strings and fix 'em up so they can go along with it."

"Who tunes the violins?" I asked again. "Why, I have just told you," he said impatiently.

"I know the steel strings," he went on, "cut the bridge, but we put a new one on for ten cents. It takes the hair out of the bow, but we rehair it for fifty cents. If the strings do cut in the nut and tail-piece, why we put these on for fifteen or twenty cents; and we sell a leaf

of music for five cents. "Yes," I said, "but who tunes the violins?"

- it," he said, "I have been tell-"D-ing you all about it."

"No," I replied, "you haven't told me anything I asked you. Do you mean to say the teacher has to tune all those violins and give a lesson of twenty minutes? How long do the parents stand this sort

"Didn't care nothing about the parents." He was "in it for what he could get out

"Good day. "how many he had in a class?" He said, "about 20."

"Who tunes the violins?" "Oh, well," he said, "that is a hard the teacher is listening for?

question." "How long do you give them?"

"About twenty minutes or half-hour." "Who tunes the violins?"

"Well," he replied, "I stand on the platform and put a big A on the blackboard and saw away on my violin and tell them

to make it sound like that."

"Do they do it?" I asked.

"Oh, some do and some don't; but you ing very clear regarding the tuning. It know we have to get our bread and but-A violin teacher and maker came in one

day to give me his work on class teaching. "About fifty," he said.

"How long do you give them?" "About twenty minutes or half an hour."

"Who tunes the violins?" "Oh, I put steel strings on and fix them

up so they pass." "Do you mean to say that you, having twelve pupils in a class, tune every one of their violins, with a music lesson, and do all that in twenty minutes?"

"Well," he said, "I do the best I can. You can get more out of a number than you can singly."

There was a young man came to me, and looking at his violin I saw he had some kind of patent pegs, so they wouldn't slip, and a contrivance on the tail-piece to tune the steel E string.

I asked him to tune his violin. He said he "couldn't do that-very well." He said he had "taken lessons in the public school classes 1

"Who tunes the violins for you?" I asked.

"We marched in line to a piano, and we struck the notes on that, but didn't have much time, for there were others waiting, and we couldn't listen much." All this brings me back to the first idea:

Of what use is it to talk about the fingers and bow when the student does not know how to tune his instrument? Perhaps some exist among boys and girls who are able to tell perfect fifths of

the strings of a violin without any train-I asked a teacher at the conservatory ing or previous knowledge, but I think they are very rare. Anyone can turn the pegs, but do they

know when to stop? Do they know what

This requires daily individual patience for they must do it themselves. If the violin is in tune, the fingers can be guided, but it is useless to guide the fingers unless the ear hears the right sounds. De Beriot said "the hardest thing he had to do was to tune his violin."-From the Musical Enter

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### Little Hints

THE violin teacher finds great difficulty moving straight and at a proper distance in getting the beginner to do enough bowing on the open strings and on simple tech- devoted to this elementary bowing work nical passages, during the early stages of passes very quickly, and the pupil does not violin study, when the pupil should be ac- mind doing it. Quite a large number of quiring a correct and accurate movement strokes can be executed during even two of the bow. All such work should be done minutes of time. The bowing over, the without looking at the music, so that the piece or exercise in the regular lesson is cycs of the pupil can be constantly fixed on practiced again, after which comes another the stick of the bow to see that it moves one or two minutes of howing. I have the exactly at right angles to the string and parallel with the bridge.

scale passages is extremely tedious. If the

from the bridge. The one or two minutes pupils follow this plan while playing in the lesson and in their private practice, and This bowing on open strings and simple it is remarkable what good results follow.

If the beginner who practices an hour pupil does such bowing two minutes by the or an hour and a half follows this plan watch, it seems about fifteen to him. To he will get in from ten to fifteen minutes make this most important of all early prac- a day on this fundamental bowing work, tice less tedious, I hit on the following whereas, if the teacher told him to do ten plan with students in the earlier stages of or fifteen minutes a day on it, either all violin playing: After playing each exer- at the same time or even in two shifts, the cise in the instruction book, or piece once chances are he would only do two or three through, I have them do a minute or two minutes altogether. The habit can soon be of straight bowing on the open strings or established of doing such bowing or other on simple scales, not looking at the music bit of special technical work between pieces and keeping close watch that the bow is and exercises, and leads to golden results.

## When the Tail-gut Breaks

Every violin student should know how lighted match to the ends of the tail-gut. to put in a new piece of tail-gut when it The heat swells the ends of the gut so breaks. Do not use wire or an old piece that knobs are formed. These two knobs of D string as many do, but get a piece of are then tied together with a stout piece stout tail-gut, which is about the thick- of black linen thread, and the job is comness of a 'cello A string, and which is made for the express purpose. This tailgut is made of the toughest and strongest gut possible, for there is a great strain on it, bearing as it does the pull of all four strings. If the tail-gut is too thin or cut too long, it stretches too much, and the violin is likely to get out of tune more frequently than if it is the right length and thick and rigid. Having cut a piece of the right length, so that it will hold the end of the tail-piece well at the end of the violin, put the two ends of the gut through

plete. The gut must not be cut too long, as this would cause the tail-piece to occupy a position too near the bridge. The shorter the gut the better the violin will stand in tune.

The student should at all times keep a piece of tail-gut in his case, as the accident of a breaking tail-gut is liable to happen at any time, and, of course, puts the violinist out of commission until it is repaired. It is not a bad idea to have an extra tail-piece on hand, with the tail-gut the holes in the tail-piece, so that a loop is formed to go over the button on the bottom rib if the violin. Then hold a few minutes.

## Violin Questions Answered

O. S.—There were two makers named Hopf, of some little note as violin makers, but the great majority of violin makers, but the great majority of violin makers, but the state of the state

In M.—All viola students play critical in a voice of the property of the prope

G. P.—By all means wipe the rosin dust off when it accumulates under the bridge. In time it forms a hard layer of rosin, which spoils the varnish and injures the violin.

J. O'C.—Nicola Amati, Cremona, 1596-1684, was one of the greatest violin makers of Cremona, and his violins rank very high and sell for high prices if genuine. Of course, there are hundreds of thousands of imitation Amntis on the market.

In the control of the

with constant practice that they could not be used at all, "A year large made house or you can have here following make up at a drug store; and they are the following make up at a drug store; old. 7 pures. Oil of trapentine, 1 purt. Water, 4 purts. Water, 4 purts. Water, 4 purts of the mixture on a choth, and clean the violan with it; wipe off with a fresh cloth with the purt of the mixture or the contract of the mixture of the contract of the mixture of the winds of the original mixture.

M. M.—Trying to bern higher violin play, without a teacher is more of iess a process of growing in the dark. However, if you the control of t M. M.—Trying to learn higher violin play

C. E. F.—The fact that your supposed Stradiserius violin has a label which says, "Made in Germany," indicates that it is a German copy of a Strad. Germine Stradiserius of German Copy of a Strad. Germine Stradiserius and not in Germany, Genuine Stradiserius violins are worth from \$7.000 to \$18.000, Labels in a violin mean nothing, and there are millions of violins in existence with labels caxed like yours.

H. R. H.—The nge of 26 is very late to commence the study of any instrument with the view of thoroughly mastering it. How-ever, as the mandolin is not nearly so diffi-cult an instrument as the violin, you no doubt can learn enough to afford yourself and friends considerable pleasure.





## Christmas

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## The World of Music

At last the Flying Machine has mared into great opera. Library of the Machine has more in three area, by F. Ballia Pritolia mag saile of the orderizal musclims. The december of the market of the mar

Dr. H. Holbrook Curlin, for many years an emittent throat specialls, del at his hone in New York City on the Holbrook such carries, leading the Holbrook Curlin throat Holbrook, such celebrities as Caruso, Jean de Reake, Campaini, Lanc Birt, Scott, Calre, Tetrazilai, Ladam. He held many lunportant professional positions, and was a member of many distinguished surgical bodies. He was warmly interested in musical says a member of many distinguished surgical bodies.

The Edinborough Musical Festival, May 20th, 21st, 22d, was, in reality, a competitive function, including the following interest of the control of the contr

The Metropolitan Opera House, Philadelphia, hullt by the late Oscar Hammerstein, in launching his operatic projects, has been sold to the Nixon Syndicate, to satisfy a mortgage.

Springfield (Mo.) Spring Music Festival included as its special feature the singing of Mme. Galit-Curcl. The second day included a contest by members of the high schools. The festival was given under the ampices of the Southwest Missouri State Teachers' College.

During the last thirty-one years the Associated Board of the Royal Academy of Music and the Royal College of Music of London have examined 41,000 candidates for

The Open Air Municipal Theater in St. Louis seats 9,250 people. The theater and the seating areas are constructed of concrete so that a real relian of the seating of the seater of the

Art should be in the right place. This is shown by the fact that a piano painted by the late Alma Tadema, ortginsily valued at over \$10,000, was recently knocked down at a London auction sale for \$2,000. Many of the pinter's smaller canvasses bring more.

A memorial is being erected at Water-ford, Ireland, for William Vincent Wallace, the famous Irish composer of Maritana, Lur-line, etc. Wallace was born in 1814 and died in 1865. Wallace lived in America for some time, giving concerts.

Pader evals announced to a newspaper correspondent at Oxford (when he received his degree of Dector of Laws together wit Valuelos, the Greek Press together wit Valuelos, the Greek Press of plano playing and politics and live upon his estate at Genera. Venirelos and Padereweld are said to have been the two most brish sets to the bare been the two most brish are guistic accompilements.

M. Henri Rahand, composer of Marouf and other works, formerly conductor of the Boston Symphony Orchestra, is slated for the position of Director of the Paris Conserva-toire upon the retirement of Galvel Fauré, who has held the position since 1905.

The scale is callyout fares is sub-represented for the Period State of Sta The raise in railroad fares is said

The famous Bohemian Club of San The famous Bohemian Club of Sain Francisco gave one of its annual festivals in July; Ilya of Muron, by Charles Caldwell Doble and Ulderico Misrcelli. The produc-tion, given on a very chaborate scale in a primevsi forest, with large chorus and or-chestra has become an artistic event of more than local importance.

ramy interested in muteal art.

The Edithorough Musical Pestival, 1842 The Edithorough Musical Pestival, 1842 The Edithorough Musical Pestival, 1842 The Edithorough Musical Pestival Review of the best trie for plane, vicin and collective function, including the following state of the pestival Review of the Re

The Royal Opera of Covent Garden, Loadon, is reported to be about to be taken over by the directors of the Metropolitan Opera House of New York for the regular summer season of 1921.

Hans Ebell, the emineat Russisn planist, has been engaged as principal of the Piano Department of the Boston Conservatory of Music.

Kniman City, Missourel, has subtitious plans in suite alling for a Symphony, or chestra with an annual appropriation of \$100,000 for three years, as multioning to a symphony or community chorus to devote its intreests to both oretards and open. It mentioned as a choice for the musical and artistic head of the enterprise.

the enterprise.

The National Pederation of Maslead Chuke will continue its centresis for young and the continue its centresis for young between November 1, 1929, and April 15, 200 and April 15, 200 and April 16, 200 and 2 The National Federation of Masical

## New Musical Books

Music Appreciation for Little Children, in the Home, Kinderpurten and Frinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in cloth and the Pinary Schools, 175 pages, bound in Schools, 175 pages, bound in the Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the Pinary Schools, 175 pages of the author of It, is the profess by the pages of It and the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the profess by the Pinary Schools, 175 pages of It author of It, is the Pinary Schools, 175 pages of It author of It, is the Pinary Schools, 175 pages of It author of It, is the Pinary Schools, 175 pages of It author of It, is the Pinary Schools, 175 pages of I



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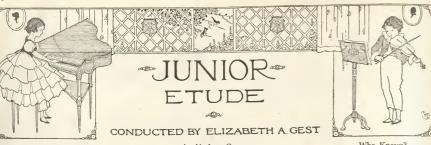
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## The Neglected Instruments

By Rena Idella Carver

ROBERTA had attended the Symphony Concert and was very sleepy. She had scarcely jumped into bed when she heard a de voice say, "I think it is a shame that these little people don't know anything arout me, and me the foundation of the strings and the bass of the entire orchestra, at that I"

Roberta turned around and saw something that looked like a violin, only larger than a man, and with it a lot of instruments, all looking very cross,

"I agree with you, Mr. Double-Bass. There's Roberta, who doesn't know the sound of my voice from that of my sister, Miss Violin," declared Mr. Cello, indignantly

"She doesn't even know what family I belong to and I am a soloist," groaned Mr. B.-flat Clarinet. "Roberta is proud that one of her ancestors signed the Declaration of Independence. My ancestry can be traced back to the beginning of the ninth century," said Miss Violin in her vibrant voice

"I am the highest toned instrument in the orchestra, even if I am small,' shrieked little Piccolo in her shrillest voice.

"She thinks I'm brass, just because somebody gave me this name," sighed the melancholy Mr. English Horn.

"My voice sounds like a large pipe organ, and I can sing lower than any other orchestral instrument. Roberta loves to hear the pipe-organ in church, but she never pays any attention to me, came from the solemn Mr. Contra-bas-

"Such nice photographs of every one of us were published in THE ETUDE a few years ago. I think these little people should hunt up the Gallery of Musical Instruments and see what fine pictures we take," the clear-voiced Mr. Trombone said, just before Roberta heard the first breakfast-bell ring.

"Oh, mother," cried Roberta as she skipped into the breakfast room. "I had the loveliest dream, and I'm going to take that new notebook of heavy unruled paper and paste the picture of an instrument on one page, and on the next page I'm going to write everything I can learn about that instrument. I'm not going to slight a single one, either!"

## Music Lessons

YESTERDAY I took my lesson, But did not know it very well. Next time I will have it perfect, But promise me you will not tell!

## An Airplane Game

By Abbie Llewellyn Snoddy

HERE is a game for an up-to-date little enemy's lines! Higher, then lower. Ah, boy or girl to play each day, before begin- there seems to be a battery over there ning practice, or whenever he finds he is which we cannot see plainly. Let us try leaning or resting so heavily upon the a nose-dive for a plainer view. Down with piano that his fingers can scarcely work a swoop, and up and off again, as light as against his weight. First, sit squarely back upon the stool it? Pick a good smooth place in the val-

head up and your back as straight as a planes tell us that the hardest part is to

from the shoulder, with your elbow bent plane in perfect position. the keyboard-oh, no, I mean over the was as stiff as a poker?

a swallow! About time to land now, isn't or bench, with your feet resting easily you the floor (or upon a low stool), with your letter stool to the floor (or upon a low stool), with your letter stool to the floor for upon a low stool) with your letter to the floor for upon a low stool). down gently, gently-don't let it fall-Now we are ready to play that your don't add a bit of extra weight-steady, hand is an airplane. Raise your whole arm so! with every finger curved and your air-

loosely and every muscle as limber as a Good! And now can't you play lots betpiece of rubber. There! Now let your ter than you did before, when your elbows airplane move gently back and forth over were glued to your sides and every muscle



IDEA CONTRIBUTED BY EUGENE JENOSKY, AGE 14.

## Who Knows?

1. Who was Alessando Scarlatti?
2. How many operas did he write?
3. What great composer is said to have been influenced by bis writings.
4. What is a Cantata?

What is a Madrigal

5. What is a Madrigal?
6. Who was Domenico Scarlatti?
7. With what great composer did he hold a contest in playing on the harpsichord?
8. What is a barpsichord?
9. Who was Porpora?

### Answers to Last Month's Questions

1. Miracle plays were plays given in the church, representing some story or miracle in along these lineed to enterte the people along these lineed to enter the people of the people of

ners of the molern oratarlos.

4. A molern oratorlo is a commodified for choosis and orchestra with four times or parts. The words are based on the little state of the state

in 1592).

8. Monteverde was an Italian (1567-1653),
who did much towards developing the opera,
and made many changes and improvements
after Peri's attempts, and the interest he
created spread through Europe.

9. The first opera house was established in Vienna in 1637. In Vienna In 1637.

10. The form of the modern opera is a composition for solo voices (men and women), and the all of action, seenery and costumes, all of which are generally on an elaborate senie, continuous continuous

### Getting Out or Putting In

Did you ever hear some one say "I do not like that piece of music. It is quite pretty in some ways, but I cannot get any-

You have heard remarks like that, no doubt, and do you know why people make such remarks? They cannot get anything out of the piece because they do not put anything in it!

When the composer wrote the piece he intended it to sound a certain way, and he wrote the notes down as he wanted them played. But you know there is so much in music besides just notes, is there not? And the composer cannot possibly tell us all those little things-those things we call expression, and interpretation, and touch, and feeling and imagination, etc.

And these are the things we must put in a piece before we "get anything out of it," and the more of these we put in, the more we will get out.

So do not even admit that you "cannot get anything out of your piece," but just go and ask your teacher to help you to "put something in it."

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address of sender (not written on a separate plece of paper), and must be sent to the Junior Erups Comperinon, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth

ary Issue.

Please comply with all of these conditions and do not use typewriters.

## Honorable Mention for Compositions

HAWTHORNE Plane fibridge, and the processing of the processing of

2. Practice to learn. Limit when one's mind is on one's work.
3. Try to form the habit of remembering the composers of my pleas one of the composers of my pleas on the composers of the composer

HOW I CAN IMPROVE 9'VIS YEAR

I zpotent (Prize Winner).

I zpotent (Prize W

RACHEL MENEICS (Age 13), Ontario, Canada.

HOW I CAN IMPROVE THIS YEAR

I control play from the winner)

I control play from the winner of the

## Puzzle Corner Answer to October puzzle: The chorus of the "Battle Hymn of the Republic."

PRIZE WINNERS Margaret McMurray, N. B. (Age 14); Re-becca Brownlee, Indiana (Age 14); Sol Jacobs (Age 13), New York.

HONORARLE MENTION Philip Mason, Evelyn Brown, Helen Rob-tson, Gladys Murray, Paul Smith.

Puzzle.

Milford B. Smell (Age 14).

The letters of each of the following words, when correctly arranged, will spell the names of nine famous musiclans. In turn, the initial letters of these names, when placed in proper order, will spell the name of a great

I am sending the answers to the puzzle,

omposer.
1. Atormz. 2. Phonic. 3. Ranewg. 4. Rahau. 5. Befofahen. 6. Tizis. 7. Dedy. 8. Nidl. 9. Okavrd.

and I also think that it is a good opportunity to tell how I enjoy it and the queer terial, I remain, coincidence it is connected with. THE ETUDE is and was taken by my grandmother, and it has been familiar to me before I ever took it, because my mother took it. There are very few of the pieces in The Etude which I cannot play. I am in grade five in music, too, and am eleven years old. From your friend,

JANE L. ROBINSON (age 11), St. Louis, Mo.

## Do Your Parents Have to Tell You to Practice

Now, do they, or do you always remem ber it without being told? Of course, you mean to practice every day, and would not deliberately omit it-that is if you are real serious students, and, of course, you arebut sometimes one thing or another interferes until the day has gone by, and practice is forgotten. If you let your days slip by that way it is quite necessary for your parents to remind you to practice.

But is it not much better to have a regular time for practice, and do it at the regular time, than the hit-and-miss way? Then you never have to be reminded, or if you are reminded to practice, it is so Ruth E. Bouttler, Døretsly G. Beld, Kath-leen Heey, Døretsly E. Hoar, Angelo Drake, Lactle Whither, Albe E. Small, Mary Eliza-beth Jordan, Hazel Roberts, Isahel A. Wil-lams, Elizabeh Buchsam, Gereiver Derra-dium, Strache Buchsam, Gereiver Derra-

To learn to play Practice your best From day to day."

## Piano Practice By Cameo J. B. Rudge

When little people practice The piano all alone, They should be very careful Lest they hurt the pretty tone.

For once a little girlie Had forgotten all the sharps, And when she played piano She could hear no fairy harps!

And as she stopped her practice And was just about to go, She heard the music crying Because she had hurt it so l

Now when you have to practice On piano all alone, Be very, very careful Not to hurt the pretty tone.

## Round-Headed Notes

ROUND-HEADED notes did not come into musical history until about the middle of the eighteenth century. Before that time most of the notation systems employed the lozenge-shaped notes. The man who was responsible for the introduction of roundheaded notes was a Frenchman, Pierre S Fournier, who was born in 1712 and died in 1768

## Letter Box

DEAR JUNIOR ETUDE:

The portraits of renowned musicians that I have received in the last two years' issues of THE ETUDE have meant more to me than I can describe. After studying the biographies I made typewritten copies. Then I mounted 'he portraits in book form with histories on the opposite page. I also mounted scenes from the operas with their histories, and devoted special pages to renowned musicians I had heard. I constructed this for the fair, which brought many compliments from both professors and

I am now preparing material for a second volume. Hoping THE ETUDE will continue to furnish this interesting ma-

LAURA M. HALL (Age 13). Lincoln Kansas.

Larely a great many letters have been re-ceived from Juston Errots readers—too many in fact to prints—so hereafter we will only. Letters have been received from Elife Deck, Jane E. Cols. Ludila Waverr, Lardle Camp, Helen Routts Berry, Eliel Hesax Fladbill, Louise Lofet, Genera Coleman, Elsie Bullard, Marguerite Elmore, Elikabeth Hood Mall.

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(Continued on page 860)

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15932	Angel's Message, The	hieh	\$0.50	*8046	Hail Glorious Morn (Violin Obbligato)
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8760	Christmas NightMinetti	high	.50	*12583	Prince of Humanlty Neidlinger high
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2346	Christmas SongAdam	med.	.25	9729	Saviour ChristBird high
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*12718	Dawn of Hope Shelley	high	.60	8068	Sleep Swsetly, Babe of Bethlehem (Violin Obbligato)Geibel low
*2869	Glft, TheBehrend	med.	.30		
*8066	Gloria in Excelsls	med.	.50	*9232	Song of Bethlehem
*12543	Glorious MornNeidlinger	high	.60	13900	Song That Will Live Forever, The Petrie
*12401	Glory to God	high	.60	7526	Song the Angels SangStults med.
9230	Glory to GodStults	high	.60	9739	Star of BethlehemLerman high
9708	Glory to God	low	.50	13331	Star of Bethlehem

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*8046	Hail Glorlous Morn (Violin Obbligato)	
	Geibel high	.6
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	Schnecker high	.6
15987	(0) Holy Child of Bethlehem Stults high	.5
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Games as Short Cuts

By S. E. Hitchcock

THE question to ask about a proposed game for an instructive purpose is this: "Does it represent a short cut or a longer way round?" Here are a few devices which have proved profitable in teaching music to little children:

1. To impress the fingering of three tone arpeggios on young piano students (when uniform fingering is employed), tie a narrow red ribbon on the fourth finger, right hand, another on the third finger, left hand. It is against the rules to make a dressed-up finger work.

2 If a Czerny study is prescribed "ten times a day," have the pupil usc ten white buttons from mother's button-bag as

3. Appoint the young pianist his own "road overseer." If there is a bumpy or a rocky place in his piece, point out he must shovel and drag and generally improve the road-bed in that vicinity, until he can drive smoothly from beginning to end. Ask if continued fast travel is the approved way to mend a road in need of repair. Obviously it isn't.

4. When Billy plays a duct with his sis ter, he may think of the notes as quick young fellows who have to be tagged as they run by. He has no chance to back up and catch them-in a duet.

5. For juvenile class-work, draw mammoth key-ring on the blackboard, with twelve keys, "which belong, all of them, to a powerful giant. The first key is engraved with a single symbol, like this: b, and it unlocks a door revealing seven steps." Sketch a castle-door; then a lad-"These steps are enchanted, for the fairies gave them sweet voices. Who can walk up the giant's enchanted ladder and not break the fairy spell?" That means, of course, "who can play the scale that has one flat, without a mistake?" Drill similarly in the eleven other major scales which constitute the giant's key-ring or circle of scales. A lesser giant carries a circle of minor scales; an eccentric little dwarf, "like nobody else in the whole world," hops along on the chromatic scale.

6. Cut coins of different sizes from yellow cardboard; on them draw whole-notes, half-notes, quarters, etc., using a different value for each size. Give each child in the uvenile class a certain sum in mixed coins; let them make change with all the others. and then count what they have, to see if they have been "short-changed."

7. This game is very successful with a group of five or six beginners. On a sheet of cardboard, 12 x 18 inches, draw a great staff, with heavy lines an inch apart, and with the middle line broken into the short pieces that Middle C always chooses. (The eye is confused by eleven solid lines.) Mark the treble and bass clefs—take time to make them look artistic. Use a flat black metal ring for a magnified wholenote. One pupil places it on some degree of the staff, while each other player tries to be the first to shout its name, after the leader takes his fingers off. The one who names the note first the most times in seven, becomes leader for seven more placements. The teacher is referee and scorekeeper.

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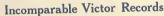
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